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BRITISH LITERATURE - I

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BLOCK I: POETRY – I

UNIT-I PROLOGUE TO THE CANTERBURY TALES GEOFFREY CHAUCER

Structure

1. INTRODUCTION

Dwarfed by the mighty accomplishments of Geoffrey Chaucer at one end and the great Elizabethans at the other, fifteenth century poetry has often seemed to stretch like a lesser plain between mountain ranges. There is some truth to this view: By no standard was this a distinguished age in the history of English verse. The English Chaucerian tradition, running from John Lydgate and Thomas Hoccleve to Stephen Hawes, can boast no major poet and only a paucity of significant minor ones, and rarely did fifteenth century works in the well-established popular genres of metrical romance, saint's life, and lyric match the high achievements of the century before. Indeed, the best-known literary productions of the 1400's—the prose Arthurian romance of Sir Thomas Malory and the dramatic cycles of the Corpus Christi season—belong to genres other than poetry. Poetry in this period may have suffered a general undervaluation owing to comparisons that it cannot sustain.

If one approaches fifteenth century poetry with chastened expectations and sensitivities attuned to the artistic aims of this period as distinct from others, one can find work of real interest and value. For example, although the age found little original stimulus in matters of poetic form, the carol attained its fullest development during this time, and the ballad was beginning to take shape. Finally, at the turn of the century, three Scots "makars"—Robert Henryson, William Dunbar, and Gavin Douglas—

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produced verse of a sufficiently high order to warrant labeling the reign of James IV a brief "golden age" of literary Scotland.

Although it is always hazardous to speculate on the connections between history and artistic felicity, it remains true that the political and social climate in the fifteenth century did not favor literary achievement. The international stage was still dominated by the Hundred Years' War with France; Henry V's successful invasion, crowned by the victory of Agincourt in 1415, committed his successors to a costly, protracted, and ultimately futile defense of this new French territory against the onslaughts of Joan of Arc and the French king. Meanwhile, in England itself the weakness of Henry VI encouraged factionalism and intrigue, which finally erupted in the Wars of the Roses between the Lancastrians and the Yorkists. It was a nation tired of war and depopulated of much of its nobility that welcomed the restoration of civil order in 1485 with the crowning of Henry VII and the establishment of the Tudor dynasty.

This political turbulence severely disrupted the patronage system on which art throughout the Middle Ages and into the Renaissance had always relied. Early in the century, Henry V had encouraged literary production, as had his brother, Humphrey of Gloucester. However, the decimation and financial impoverishment that subsequently exhausted the aristocracy could hardly serve to foster an atmosphere of courtly refinement such as had supported Chaucer and John Gower. Indeed, it is notable that the fifteenth century witnessed a contraction in most aspects of intellectual and cultural life. Architecture, the visual arts, philosophy, and theology all declined; only in music did the English excel, principally through the harmonic innovations of John Dunstable (1370?-1453). At the same time, the role of the poet seems to have been evolving from that of an entertainer in the tradition of medieval minstrelsy to one of an adviser to princes. Thus the prestige of erudition rose while the indigenous oral traditions fell further into disrepute.

1.1 GEOFFREY CHAUCER'S LIFE AND WORKS

Geoffrey Chaucer occupies a unique position in the Middle Ages. He was born a commoner, but through his intellect and astute judgments of human character, he moved freely among the aristocracy. Although very little is definitely known about the details of his life, Chaucer was probably born shortly after 1340. Although the family name (from French "Chaussier") suggests that the family originally made shoes, Chaucer's father, John, was a prosperous wine merchant.

Both Chaucer's father and grandfather had minor standing at court, and Geoffrey Chaucer's own name appears in the household accounts of Elizabeth, Countess of Ulster and wife to Prince Lionel. As a household

servant, Chaucer probably accompanied Elizabeth on her many journeys, and he may have attended her at such dazzling entertainment as the Feast of St. George given by King Edward in 1358 for the king of France, the queen of Scotland, the king of Cyprus, and a large array of other important people. Chaucer's acquaintance with John of Gaunt (fourth son of Edward III and ancestor of Henry IV, V, and VI), who greatly influenced the poet, may date from Christmas 1357, when John was a guest of Elizabeth in Yorkshire.

Chaucer had a high-born wife, Philippa, whom he probably married as early as 1366. Chaucer may also have had a daughter, Elizabeth, and two sons, "little Lewis" (for whom he composed the *Astrolabe,* a prose work on the use of that instrument of an astronomer) and Thomas.

Chaucer was one of the most learned men of his time. He made numerous translations of prose and verse, including Boethius' *Consolation of Philosophy*, saints' legends, sermons, French poetry by Machaut and Deschamps, and Latin and Italian poetry by Ovid, Virgil, Boccaccio, and Petrarch. He also shows a wide knowledge of medicine and physiognomy, astronomy and astrology, jurisprudence, alchemy, and early physics. His knowledge of alchemy was so thorough that, even into the seventeenth century, some alchemists themselves considered him a "master" of the science — not a pseudo-science in Chaucer's time.

According to the legend on his tomb in Westminster Abbey, the poet died on October 25, 1400.

Public Positions and Service

During 1359 to 1360, Chaucer served with the English army in France and was taken prisoner near Reims. He was released for ransom — toward which Edward himself contributed sixteen pounds — and returned to England. Later that same year, Chaucer traveled back to France, carrying royal letters, apparently entering the service of Edward as the king's servant and sometimes emissary.

Although he again served with the English army in France in 1369, by 1370 Chaucer was traveling abroad on a diplomatic mission for the king. Having been commissioned to negotiate with the Genoese on the choice of an English commercial port, Chaucer took his first known journey to Italy in December of 1372 and remained there until May 1373. He probably gained his knowledge of Italian poetry and painting during his visits to Genoa and Florence.

Chaucer's high standing continued during the reign of Richard, who became king in 1377. Throughout most of 1377 and 1378, his public services were performed chiefly in England. Chaucer received various appointments, including justice of the peace in Kent (1385), Clerk of the King's Works (1389), and, after his term as Clerk of the King's Works (sometime after 1390), deputy forester of the royal forest of North Petherton in Somerset. During this time, he was also was elected Knight of the Shire (1386) and served in Parliament.

Chaucer continued to receive royal gifts, including a new annuity of twenty pounds, a scarlet robe trimmed with fur, and, after 1397, an annual butt of wine (104 gallons). When Henry IV was crowned, he renewed Richard's grants and gave Chaucer an additional annuity of forty marks. Throughout his public career, Chaucer came into contact with most of the important men of London as well as with many of the great men of the Continent. We have records of his frequent dealings with the chief merchants of the city, with the so-called Lollard knights (followers of Wyclif, to whom John of Gaunt gave protection), and with the king's most important ambassadors and officials.

Payments to the poet during the last years of his life were apparently irregular, and his various "begging poems" — "Complaint to his Purse," for instance — together with records of advances which he drew from the royal Exchequer, have sometimes been taken as evidence that Chaucer died poor; but this is by no means certain. At any event, Geoffrey Chaucer's son Thomas took over Geoffrey Chaucer's new house in the garden of Westminster Abbey and remained in high court favor after Chaucer's death.

Chaucer's Work

Chaucer has presented caricatures of himself again and again — in such early poems as *The Book of the Duchess, The Parliment of Fowles, Troilus and Criseyde, The House of Fame,* and *The Legend of Good Women,* and also in his masterpiece, *The Canterbury Tales.* Chaucer's narrators are, of course, not the "real" Chaucer — except in certain physical respects — but the various caricatures have much in common with one another and certainly reveal, either directly or indirectly, what Chaucer valued in a man.

With the exception of the *Troilus* narrator, a very complicated and special case, all Chaucer's narrators are bookish, fat, nearsighted, comically pretentious, slightly self-righteous, and apparently — because of a fundamental lack of sensitivity and refinement — thoroughly unsuccessful in the chief art of medieval heroes: love. We may be fairly sure that the spiritual and psychological qualities in these caricatures are not exactly

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Chaucer's. Chaucer's actual lack of pretentiousness, self-righteousness, and vulgarity lies at the heart of our response to the comic self-portraits in which he claims for himself these defects.

The ultimate effect of Chaucer's poetry is moral, but it is inadequate to describe Chaucer as a moralist, much less as a satirist. He is a genial observer of mankind, a storyteller, as well as a satirist, one whose satire is usually without real bite. He is also a reformer, but he is foremost a celebrator of life who comments shrewdly on human absurdities while being, at the same time, a lover of mankind.

1.2WRITING THE CANTERBURY TALES

In Medieval England, most people were illiterate. This is why Church stain glass windows and wall paintings depict bible stories- it helped the congregation follow the biblical stories. If you were lucky enough to receive an education, however, then you would have learnt French and Latin, the language of the Court and the Church. Chaucer, due to his family's wealth and connection, was one of the fortunate people who learnt to read and write.

Chaucer was not a professional writer but wrote for pleasure, for his own amusement and that of his family and friends. His poetry was a great favourite of the King's. Chaucer wrote in Middle English, writing works such as *Troilus and Criseyde* and *House of Fame*. Though not the first to write in the vernacular, he appears to be instrumental in popularising it. Whilst working as Controller of Customs and Justice of Peace in 1386, however, he began writing his most famous works- *The Canterbury Tales*.

The Canterbury Tales, written in a combination of verse and prose, tells the story of some 30 pilgrims walking from Southwark to Canterbury on a pilgrimage to the shrine of St Thomas Beckett. On route, the pilgrims engage in a story telling competition to win a meal at the Tabard Inn! Thus, The Canterbury Tales is a collection of 24 stories, told as the pilgrims make their journey to Canterbury Cathedral.

Chaucer's work is not simply a story; *the Canterbury Tales* is also a comment on English society at the time. The very fact that Chaucer wrote in English demonstrates his dismissal of accepted practices. Chaucer's characters offer various social insights and raise various questions concerning social class, spirituality and religion. The work was unfinished when Chaucer died.

1.3 CHARATCER LIST

1.3.1THE KNIGHT - The Knight rides at the front of the procession described in the General Prologue, and his story is the first in the sequence. The Host clearly admires the Knight, as does the narrator. The narrator seems to remember four main qualities of the Knight. The first is the Knight's love of ideals—"chivalrie" (prowess), "trouthe" (fidelity), "honour" (reputation), "fredom" (generosity), and "curteisie" (refinement) (General Prologue, 45–46). The second is the Knight's impressive military career. The Knight has fought in the Crusades, wars in which Europeans traveled by sea to non-Christian lands and attempted to convert whole cultures by the force of their swords. By Chaucer's time, the spirit for conducting these wars was dying out, and they were no longer undertaken as frequently. The Knight has battled the Muslims in Egypt, Spain, and Turkey, and the Russian Orthodox in Lithuania and Russia. He has also fought in formal duels. The third quality the narrator remembers about the Knight is his meek, gentle, manner. And the fourth is his "array," or dress. The Knight wears a tunic made of coarse cloth, and his coat of mail is rust-stained, because he has recently returned from an expedition.

The Knight's interaction with other characters tells us a few additional facts about him. In the Prologue to the Nun's Priest's Tale, he calls out to hear something more lighthearted, saying that it deeply upsets him to hear stories about tragic falls. He would rather hear about "joye and greet solas," about men who start off in poverty climbing in fortune and attaining wealth (Nun's Priest's Prologue, 2774). The Host agrees with him, which is not surprising, since the Host has mentioned that whoever tells the tale of "best sentence and moost solaas" will win the storytelling contest (General Prologue, 798). And, at the end of the Pardoner's Tale, the Knight breaks in to stop the squabbling between the Host and the Pardoner, ordering them to kiss and make up. Ironically, though a soldier, the romantic, idealistic Knight clearly has an aversion to conflict or unhappiness of any sort.

1.3.2THE SQUIRE

The Squire is the Knight's son, accompanying him on this pilgrimage. We *think* he's a pretty good squire; after all, Chaucer tells us that he rides a horse well, can joust well, and he carves the meat for the Knight well at dinner. After the Franklin interrupts his tale, he praises the Squire for being everything a young man ought to be.

But, from his portrait we get the impression that the Squire is still pretty young – more of a man-boy than a man. Chaucer describes him as "embrouded" as if he were a "meede / al ful of fresshe floures, whyte and reede" (89 – 90) – embroidered like a meadow full of red and white flowers. That sounds more like a description of a maiden than a man! And,

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in his portrait, Chaucer spends a lot more time talking about how well the Squire can dance, sing, write poetry and, most importantly, indulge in serious crushes, than he does about the Squire's prowess on the battlefield. From his portrait, we end with the impression that the Squire is a teenager, a bit of a pretty boy, and prone to serious infatuations that keep him up all night.

The Squire's role in the General Prologue is probably to represent both youthfulness and femininity. Compare his portrait to that of his father, who is a grown-up version of the Squire, or to the Monk, who is a manly man, and we can get a good picture of how Chaucer was thinking about the differences between youth and age, and femininity and masculinity, and how these different categories are all related to each other.

1.3.3THE YEOMAN

The Knight travels with only one servant, or yeoman, and one who looks like Robin Hood. Seriously, this guy is dressed all in green and decked out with a bow and arrows, a dagger, and a sword. His hair is short, and his face is brown, suggesting that he spends a lot of time outside. Chaucer tells us he's a forester – at home he probably takes care of the forests on the Knight's land, protecting them from outlaws and making sure nobody poaches in them. As foresters go, he's probably a good one, a conclusion we can draw because he keeps his bow and arrows in very good condition – no droopy feathers for him – so it's likely he keeps his forest in similarly tip-top shape.

We never see the Yeoman again after the General Prologue, but, from him, we learn two things about the Knight: 1) that he's not high-maintenance, because he travels with only one servant, and 2) that he owns some land – hence, his need for a forester.

1.3.4THE PRIORESS

The Prioress is trying to be very, well, *dainty*. She has all these funny habits, like singing through her nose, speaking incorrect French, and eating so carefully that she never spills a drop. She does these things, Chaucer tells us, because she "peyned hir to countrefete cheere / of court" (139 – 140), or tries very hard to seem courtly. When she sees a mouse caught in a trap, she weeps, perhaps believing that this is how a damsel of the court would behave. Of course, two lines later, we learn that she has no problem feeding her hounds flesh, so her weeping over the trapped mouse is probably, like most of her habits, an affectation – a behavior the Prioress adopts to *seem* a certain way (in this case, like a courtly damsel), but which doesn't really reveal her true feelings.

Though the Prioress may try to seem dainty, in point of fact she's a very *large* woman: Chaucer tells us her forehead is a full hand-span broad and, come to think of it, she's not underfed. In keeping with her goal of seeming courtly, the Prioress is very elegantly dressed, with a string of coral beads attached to a pendant that reads "Amor Vincit Omnia," or "Love Conquers All." The beads and the pendant are interesting because this being a prioress, or nun who is in charge of a convent, we would expect her to be carrying *rosary* beads with a crucifix on the end. But instead she is carrying vanity beads. The pendant, which *could* refer to God's love, in her case more probably refers to the courtly love between a damsel and hero in one of the romances that were popular reading material for women of this time period.

So here's the thing about the Prioress: as a religious figure, she *should* be all kinds of things that she very clearly is not. What are these things? Well, take a look at the Parson's portrait, which represents an ideal religious figure in the General Prologue, to find out the answer. With the Prioress, our first example of someone from the religious life, we have not only our first supposedly pious person with her priorities out of whack (a situation we'll definitely see again), but also our first example of someone who's trying way too hard to be perceived a certain way, and how ridiculous that looks.

We should note that the Prioress has a nun with her who serves as her "chapelyne" or secretary, and three priests, who probably help her out by saying mass and administering the sacraments in the abbey she runs. Although we get no portraits of these pilgrims, two of them, the Second Nun, and the Nun's Priest, tell tales later on.

1.3.5THE MONK

The Monk, Chaucer tells us, is a manly man. The Monk's favorite past-time is hunting, and to this end he keeps gorgeous (and probably expensive) horses and greyhounds. Like the Prioress, the Monk is all sorts of things that, as a religious figure, he should probably not be – a hunter, overfed, expensively-dressed in fur and gold jewelry, and a cultivator of expensive habits. But the Monk is willing to admit that he doesn't live a traditional religious life of hard work, study, and fasting, claiming as his excuse that he is a modern man, disdainful of the old traditions. So, out with the old fuddy-duddies like Augustine, who would have the monk slaving away over his books in a cloister, and in with the new – the new, in this case, being a comfortable life of sport, fine food and clothing, and amusements outside the monastery's walls.

Of the Monk's physical appearance, we learn that he is fat, bald, and greasy, with eyes that roll in his head. In medieval physiognomy, the practice of drawing conclusions about someone's character from their physical appearance, rolling eyes like this might be a sign of impatience and lust for food and women. This part of the Monk's portrait foreshadows the interaction between the Monk and the Host after the Tale of Melibee. At this point, before asking him to tell a tale, the Host praises the Monk's brawn and bulk and laments that he is a religious figure because, were the Monk not pledged to celibacy, he would surely impregnate lots of women! The Host says that he thinks the Monk *would* be a stud if given the opportunity, but considering the Monk's lack of respect for the "old" traditions of the religious life (and that mysterious love-knot pendant tying his hood), we think it's likely that he probably already is one.

With the Monk's portrait, we see another satire of religious figures who are supposed to live a monastic life of deprivation and hard work, but instead live a life of luxury and ease. Similar to the Prioress, the Monk is doing all kinds of things which, were he really pious, he would not. The Monk, though, is more self-aware about his departure from the pious life, taking the defensive stance of being a "modern" man, an excuse that rings somewhat hollow to discerning ears.

1.4 CHECK YOUR PROGRESS

1. How is the Squire described in Canterbury Tales?

   The Squire presented in Chaucer's 'The Canterbury Tales' is a young man apprenticed to his father to be a knight. He has a tremendous amount of talent, but the question is whether his talents lie in combat or music and art.

2. How does Chaucer describe the Squire?

   The squire is the Knight's son. The Knight is the first pilgrim described in the General Prologue and he is described in glowing terms. He possesses the qualities that Chaucer felt a Knight should have: truth, honor, generousness, and courtesy. He had proven himself in battle.

3. Why is the Knight first in the General Prologue and first to tell a tale?

   The Knight is first to be described in the General Prologue because he is the highest on the social scale, being closest to belonging to the highest estate, the aristocracy. The Knight’s nobility derives from the courtly and Christian values he has sworn to uphold: truth, honor, freedom, and courtesy. The Knight’s Tale comes first because he has drawn the shortest straw of the group, although the narrator’s comment that the Knight drew the shortest straw “[were] it by aventure, or sort, or cas [whether by chance, luck, or destiny]” seems to suggest that he

feels that it was *not* by chance at all that the Knight tells his tale first (General Prologue, 844).

4. What does the squire do?

A boy became a squire at the age of 14. Squires were the second step to becoming a knight, after having served as a page. Boys served a knight as an attendant or shield carrier, doing simple but important tasks such as saddling a horse or caring for the knight's weapons and armour.

5. What is the relationship between the Knight and the Squire in The Canterbury Tales?

Chaucer views the Knight with great respect. He admires the Knight, and sees no negative in his personality. 1) They are family, the knight is the squire's father. 2) The Squire and Knight are both chivalrous and respectful, though the Squire is to a much lesser degree.

6. What does the yeoman do in Canterbury Tales?

The Yeoman Introduces himself

In Geoffrey Chaucer's The Canterbury Tales, the Yeoman is an unhappy person. He is a young man who serves as an assistant in a job he does not like. ... So, while among the travelers to Canterbury, the Yeoman reveals their secrets.

7. What is the purpose of the pilgrimage in the Canterbury Tales?

Geoffrey Chaucer, in his General Prologue to the Canterbury Tales, introduces an array of characters who have stopped at an inn on their way to Canterbury. The purpose of their trip is religious; they are going to pay homage to the the blessed martyr, Thomas a Beckett. Who helped them when they lay so ill and weak.

1.5 END EXERCISE

1.How does Chaucer find humor in the difference between the ideal and the real in the characters that populate the canterbury tales?

2. What's Chaucer's opinion of the clergy?

3. Why might religious people from Chaucer's time have been upset with Chaucer's view of the Monk and the way he described him in ***The Canterbury Tales***

4. Sketch the character of 'The Yeoman'

1.6 SUGGESTIONS FOR FURTHER READING

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UNIT-II PROTHALAMION AND EPITHALAMION EDMUND SPENSER

Structure

s2. INTRODUCTION

The Elizabethan literature was dominated by the spirit of Renaissance. In the words of Trevelyan, it displays a charm, a lightness of heart and a free aspiring of mind and spirit which were characteristic of the times. First and most immediate in its influence on art and literature and thought, was the rediscovery of ancient literatures, and particularly that of ancient Greece brought by scholars who fled from Constantinople and sought asylum in Rome. The 'new learning' restored the study of the writers of the golden & silver Ages of Latin literature. Cicero in particular provided material for the new study of rhetoric. Spenser, the author of the first great English epic "Faerie Queene", is the representative poet of the English Renaissance. His plan for the 'F.Q' was borrowed from all the great ethical systems. Temperance or self-control was typically a Greek virtue; Holiness was Christian; courtesy belonged to Medieval Chivalry. His many sidedness was accorded with intrepid, enquiring, adventurous genius of the Elizabethan Age.

2.1 OBJECTIVES

- To know the place of Spenser in the history of English poetry.
- To understand the state of the English language and poetry when he started writing.
- To identify Spenser's moral and religious concerns.

- Identify the ways in which these two poems(Epithalamion and Prothalamion) reflect' diverse aspects of Spenser's life, while sharing certain formal qualities.

2.2SPENSER'S LIFE

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Edmund Spenser was born around 1552 in East Smithfield, London. In 1561, he attended Merchant Taylors School, London. Richard Mulcaster, a great man of letters was the headmaster of the school. Through the generosity of some charitable gentlemen, spenser was admitted to the school remained there till 1569. During his schooling he learnt Hebrew, Greek & Latin apart from English. Spenser got his B.A.degree in the year 1573 and obtained the Master's degree after three years in 1576. It was at Cambridge that Spenser had the best of his times and enjoyed the valuable company of great men. Two of the most celebrated English philosophers- Everrard Digby and William Temple, were at Cambridge when he was a student. Earlier at school he had made many friends which included Edward Kirke – the most probable E.K of the *Calendar* as also Gabriel Harvey who is supposed to have exerted considerable influence on Spenser and his poetic achievements.

Gabriel Harvey, a Fellow of Pembroke, was a great influence on Spenser. Their friendship lasted long in spite of some bitter criticism that Harvey provoked in others. Thus Harvey was interested in English versification. He wanted to introduce the quantitative prosody of Latin into English language. Both of them planned and made some experiments. Spenser's *Calender*, too, had tried some new versification. Gradually Spenser came to be recognized as a poet more in English tradition than a radical one.

After his M.A. Spenser went to Lancashire to meet his relations. There he met Rosalind, whom he mentions in the *Calender* and in *Colin Clouts Come Home Again.* It is believed that in 1577 he made a trip to Ireland in search of some job. Gabriel Harvey still remembered Spenser and it was he who introduced Spenser to Sidney Leicester. It was Leicester who gave him the job. He was appointed as a "private messenger to friends at distance". This introduction to the Sidney house was a very happy event. It was through Leicester that he hoped to rise to the life at the court and Leicester was the favourite of the Queen.

In 1580, Spenser was appointed secretary to the new governor of Ireland where he spent most precious part of his life. As secretary his job was very difficult and entailed arduous duties. In 1581, he was "a clerk of the Chancery for Faculties, an office entrusted with the issuing and recording of dispensations granted by the Archbishop of Dublin". In 1584 he was acting as a deputy to a gentleman called Lodovick Bryskett, a friend of Sir Philip Sidney. After this, many benefits came to Spenser. In 1585

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Spenser was appointed prebendary of Limerick Cathedral and in 1588, he took up residence on the estate of Kicolman.

In 1589, Spenser met Sir Walter Raleigh, an equality famous and youthful knight who had achieved what Sidney only dreamed. Spenser was soon drawn into an intimacy, closer than that of Spenser and Sidney. Spenser confided his greatest project, the *Fairie Queene* and Raleigh quickly recognized the poetic merits of the poem. Raleigh's friendship aroused in Spenser once again a keen desire "to push his fortunes at court". Raleigh presented Spenser to the Queen and he was "graciously" received. Spenser dedicated the greatest work of his life "to the most mighty and magnificent Empress Elizabeth by the grace of god, Queen of England, France, and Ireland; Defender of the Faith, etc;" Spenser had great expectations because the *Faerie Queene* was an immediate success.

Soon Spenser was back in Ireland to perform the duties of his clerkship and settled down to the management of his estate. On June 11, 1594, he married Elizabeth Boyle, a lady of good family whom Spenser had courted for more than a year. The record of this courtship is preserved in *Amoretti* and *Epithalamion.*

The political conditions in Ireland, insurrection and revolt, gave really difficult time to Spenser. In October 1598 rebellion broke out in Tyron. Kilcolman Castle was completely destroyed by the mob and Spenser's estate totally plundered. Spenser fled first to Cork and then to London. But he was now a broken man, emotionally, physically and financially. Soon after his arrival in London, Spenser was taken ill. He died on 16 January , 1599. He was buried in Westminster Abbey.

2.3WORKS OF EDMUND SPENSER

The Shepheardes Calendar was published in1579. This is supposed to be Spenser's first major work. The poem consists of twelve eclogues each after the name of the corresponding month.

Spenser's *complaints* (1591) contain his condemnation of his age.

Another poem, *Colin Clout's Come Home Again* (1595) deals with Spenser's visit to London.

Spenser published his *Fowre Hymnes* in 1596. This book was jointly dedicated to two ladies.

The *Amoretti* contains 89 personal sonnets which describe Spenser's long courtship of Elizabeth Boyle whom he married afterwards. The supreme charm of these sonnets lies in the fact that they express a sincere emotion, an intense passion for the lady whom the poet did marry.

The Faerie Queene is Spenser's masterpiece at which he worked for nearly the whole of the later part of his life and died leaving it unfinished. His ardent desire was to rival the great ancient epics and thus vindicate the

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unlimited possibilities to which ‘our mother tongue’ could be stretched for use. It is an allegory on grand scale and each book is devoted to one virtue of which the protagonist is the embodiment. It is written in Spenserian Stanza which is Spenser’s special contribution to English versification.

The ‘Epithalamion’ is Spenser’s gift to Elizabeth Boyle.

Prothalamion, is to celebrate the marriages of the Earl’s two daughters.

2.4 INTRODUCTION OF PROTHALAMION

"Prothalamion" was written by the English poet Edmund Spenser in 1596 in celebration of the engagements of Elizabeth and Katherine Somerset, the daughters of the Earl of Somerset. The poem was innovative and unusual for its time. In fact, Spenser coined the word "prothalamion" specifically for it, modeling the title on the word "epithalamion," or "wedding song." Unlike an "epithalamion," which celebrates a wedding, a "prothalamion" celebrates a betrothal or engagement. The betrothals of the poem were more than matters of the heart, and were politically important events in England at the time. The poem thus meditates on the relationship between marriage, nature, and politics; it celebrates the beauty of the brides, the perfection of their marriages, and the natural world as a respite from the political complications of life at court. At the same time, however, the poem also suggests that the beauty and perfection that it describes is fleeting.

2.4.1Summary of Prothalamion

It was a calm day with a light breeze in the air, which cooled things down and lessened the heat of the brightly shining sun. I was frustrated with the time I'd wasted at court: my political ambitions had failed, and my hopes turned out to be empty illusions. To make myself feel better, I went for a walk along the banks of the river Thames. The shore and the meadows surrounding the river were covered with flowers—flowers so beautiful that they could be hung up in young women's room, or made into crowns for their fiancés in advance of their wedding day, which is not far away: please be quiet, river Thames, until I finish my poem.

In a meadow by the river, I saw a group of nymphs—the mythological daughters of the river. Their hair was green and hanging down loosely, and they looked like brides. Each of them was carrying a wicker basket woven from twigs and full of flowers that they'd gathered from the meadow. The nymphs quickly and skillfully plucked all kinds of flowers—including blue violets, daisies (which close at night), lilies (which are so white they seem virginal) primroses, and vermeil roses—which they would use to decorate

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their bridegrooms on their wedding day, which was not far away: please be quiet, river Thames, until I finish my poem.

I saw two beautiful swans swimming down the river Lee. I had never seen such beautiful birds. The snow on top of the famous Pindus mountain range has never been whiter than those swans. Not even the god Zeus, when he transformed himself into a swan in order to seduce the princess Leda, was as white as those swans. And though people say that Leda was as pale as Zeus was, neither Leda nor Zeus came close to being as white as the swans before me in the river. In fact, the swans were so white that even the calm river upon which they swam seemed to make them dirty; as such, the river told his waves not to touch the birds' silky feathers, in order to prevent the waves from dirtying the lovely birds and diminishing their beauty, which was as bright as the sun will be on their wedding day, which was not far away: please be quiet, river Thames, until I finish my poem.

The nymphs, who had by this point collected enough flowers, ran to see those silver swans as they floated down the river. And when they saw them, the nymphs stood in stunned amazement, filling their eyes with the wonderful sight. The nymphs thought that they had never seen such lovely birds, and they assumed that they were angelic, or that they were the mythological swans who drew the goddess Venus's chariot through the sky. The swans were so beautiful it seemed impossible that they were born from any mortal creature; instead, the nymphs thought they were angels or the children of angels. Yet, the truth is that the swans were bred from the heat of the sun in the spring, when the earth was covered in fresh flowers and plants. They seemed as new and fresh as their wedding day, which was not far away: please be quiet, river Thames, until I finish my poem.

Then the nymphs took out of their baskets all the sweet-smelling flowers they'd picked and threw them onto the swans and onto the waves of the river, so that river seemed like the river Peneus in Greece, which flows through the Tempe Valley in Thessaly. Indeed, the river was so covered in lilies that it seemed like the floor of a bridal chamber. Two of the nymphs wove flower crowns from the freshest flowers they could find in the meadow; they presented these to the swans, who wore them on their foreheads. Meanwhile, another nymph sang the following song, which was prepared for the swans' wedding day, which was not far away: please be quiet, river Thames, until I finish my poem.

"You swans, who are the world's beautiful decoration and the glory of the skies: you are being led to your lovers, and I wish you joy and happiness in your marriage. I further pray that Venus, the queen of love, and her son, Cupid, will smile on you, and with their smiles, remove all fights and and conflicts from your marriages. I pray that your hearts will be full of peace, your kitchens full of food, and your bedrooms proper and fruitful, so that

your children defeat your enemies, and that your joy will overflow on your wedding day, which is not far away: please be quiet, river Thames, until I finish my poem."

That was the end of the nymph's song, and everyone repeated her, announcing that the swans' wedding day wasn't far off—and the ground echoed with this line, which then echoed throughout the meadow. Thus the joyful swans went down the river Lee. Its waters murmured as they passed, almost as though the river would speak to them if he were able to talk. But he did make his affection clear by slowing down his current. And all the birds that lived on the river began to flock around the two swans, who were far more beautiful than those other birds—just as the moon is far more beautiful than the stars around it. In this way, they arranged themselves around the swans and waited on them, and lent them their best service for their wedding day, which was not far away: please be quiet, river Thames, until I finish my poem.

After a while, they all came to London, which was where I was born and raised, though I am named after a different place, and come from an old, well-known family. They came to a place where there were brick towers on the banks of the Thames, which serve now as housing for law students, though in the past they were the headquarters of the Knights Templar, until that order crumbled due to pride. Next to the brick towers there is a place where I often received favors from the important man who lives there—whose protection I sorely miss now, though it is inappropriate to meditate on such grievances here, and I should limit myself to talking about the joys of the wedding day, which is not far away: please be quiet, river Thames, until I finish my poem.

But in that place there now lives an aristocrat who brings honor to England—and whom the rest of the world admires. On a recent mission, he terrorized the Spanish and made the cliffs on either side of the straits of Gibraltar shake with fear. Man of honor, exceptional knight, the news of your triumphs travels across England. I hope you take joy in your victory and that you remain happy forever—since even your name promises that you will be happy. And I hope that through your skill and your victories in war, other countries won't be able to harm England. And I hope that Queen Elizabeth's name will be celebrated throughout the world, accompanied by your calls to arm, which some poet will preserve in song for the rest of human history on the day of the wedding, which is not far away: please be quiet, river Thames, until I finish my poem.

From the tall battlements of the house, the same aristocrat whom I described above came out like the evening star, Hesperus, who bathes his blond hair in the ocean all day and then rises above the horizon at night. The aristocrat came down to the river with many people following

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him. Among the crowd, two handsome knights stood out, who would've been a fitting match for any queen. Indeed, they were so intelligent and well-made that they seemed like Zeus's sons, Castor and Pollock, who, in Greek mythology became stars, part of the constellation Gemini. The two knights went down to the river to meet the two swans, whom they loved dearly. At the scheduled time they will get married, and that wedding day is not far away: please be quiet, river Thames, until I finish my poem.

Summary

Prothalamion is Spenser's second wedding song; the poem is modelled on his own marriage song called *Epithalamion.* In this poem he celebrates the occasion of the marriage of the daughters of Earl of Worcester. In this poem the poet attempts to win a patronage and the favour of the Queen.

Prothalamion (1596) was written at a time in his life of disappointment and trouble when Spenser was only a rare visitor to London. Here he is a passive observer than the bridegroom turned poet and hence though as beautiful metrically as his own marriage ode *Epithalamion,* it naturally does not voice the same ecstasy of passion. We find reference in the poem to the poet's own discontent to the history of Temple as to the achievements of Essex.

According to C. S. Lewis, "interesting as they are in themselves, they do not seem to contribute much to total effect." The poem has two themes—the obvious one of celebrating the ladies going to their betrothal and the personal theme which serves for introduction and passing reference once again towards the end. The tone of the two is in great contrast. The first one is gay, full of colour, beauty and hope of fulfillment; the second sad and tragic. The poet is conscious of the contrast and makes an attempt to suppress the sad not in a gay poem. At one point the poem verges on the elegiac but the poet deliberately steers himself to the opposite shore on consideration of decorum.

It Is a cleverly contrived poem. So far as the poet is concerned the more important theme is the personal one, the statement of neglected merit, the loss of the great patron and the acquiring of a new one in Essex. But this is hidden and artfully introduced. The most powerful lines are those devoted to Essex to whom Spenser devotes about 23 lines. These lines are direct address. The poem is skillfully directed to take in this matter. The train of thought and the plan of poem are so conducted that the passage on Essex is integral and not superimposed. The bridegroom's play a minor role and are colorless and have only a reflected glory which they take from Essex.

The verse is an adaptation of the Italian canzone of 18 lines with varying rhyme scheme. The last two lines serve as a burden/refrain to the whole poem. The last line is repeated with variation. And the penultimate line slightly varied to suit the meaning. Poem is lyrical throughout and the

repetition adds to the lyrical effect. The organization of stanza makes for great variety in the cadence with the mixing of 10 syllabic and 6 syllabic lines. There are fourteen of the former and four of the latter in each stanza. The successful handling of the very complicated arrangement shows the poet's mastery over a new metre.

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In Spenser's poetry we get a characteristic blending of mythology and realism. Spenser added a new dignity to English verse by handling it in an exalted manner with a unique style, thought and art.

2.5 INTRODUCTION OF EPITHALAMION

Epithalamion which is considered to be Spenser's "highest poetic achievement" was published in 1595 alongwith his *Amoretti*, a sonnet sequence.

The poem describes the wedding-day, from the dawn to the calm, moon – illuminated night which enwraps the lovers in its cover to allow them to share the ecstatic felicity of nuptial love. It has twenty-four stanzas corresponding to the twenty four hours of the day. Every hour is celebrated and is given full honour by the poet as it brings him nearer his beloved. Consequently the poem becomes one of the greatest tributes ever paid in honour of love.

The poem follows the long tradition of rituals. It is accompanied by all the paraphernalia of marriage rituals. But here Spenser brings the ritualistic modes not only from Christianity, but also from Greek and Roman mythologies.

The poem begins in a traditional style with an invocation to the Muses whose aid he seeks in order to celebrate the happiest occasion of his life. It is their blessing which has enabled the union of the poet and his beloved.

The remarkable feature of the poem is its sincerity. The feeling and the emotion behind the poem have a purity, a chastity, which is exemplified by his beloved. Hence a symbolic,spiritual identity of the 'chastity' of the lovers. This idea enhances the ritualistic mood of the poem and adds to its nobility and sublimity. Except for a few minor technical lapses, the poem possesses all the qualities to make it great.

2.5.1Summary of Epithalamion

i) A brief analysis of the poem

Epithalamion holds a unique place among the rest of Spenser's poems by the sheer eloquence of its passion, its concentrated effect and the mastery of rhythmical and musical effect.

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Spenser wrote it as a wedding gift, a 'song made in lieu of many ornaments' for the bride he had wooed in *Amoretti*, and he freely drew upon all the decorative resources of the Elizabethan lyric for its composing. This Ode is cast in an elaborate *canzone* from which with its interlacing of long and short lines, gently pointed rhyme and bound by a refrain at the end of each long stanza, produces an effect of marvelous rhythmical harmony and resonance.

First, we have an invocation to the Muses, whom Spenser loved to honour, and usually invoked when celebrating any noble or illustrious name. But now he seeks their aid on a more intimate occasion-to help him to sing the praise of her who is to be his wife. He asks them to come at dawn and bring forth with them the nymphs of rivers and forests, and also those of the sea-let all carry garlands of roses and lilies for the bride and strew the ground everywhere, with flowers for fear her tender feet should be hurt by its hardness. But we must understand the word "nymphs" is only a poetic veil to transfigure the young peasant maids and fishermen's daughters on Spenser's domain. He also makes a passing remark to the excellent quality of the trout and pikes in his own river. While describing the beauty of his bride he makes a passing remark to his virgin empress.

He enriches his wedding song with a wealth of imagery and a galaxy of classical deities to come to grace his wedding or to add to the merry-making of the wedding feast. Solemnity is combined with levity and serene Christian morality is supplemented by the bacchanalian revelry of the wedding feast. Not a description here in this poem is out of place, not a simile is introduced without any bearing to the occasion nor a god or goddess is invoked in vain. There is a radiance of feeling glowing through the universal truth of its thought and the supreme intricacies of its art.

ii) Its form and Structure

It was not without reason that Charles Lamb hailed Spenser as the " Poets Poet". Edmund Spenser was the " Prince of Poets in His Time" and was a bright luminary on the literary firmament whom his contemporaries looked upon for their guidance and literary output and for the succeeding generations he was a lodestar of literary substance. Spenser did yeoman's service to English poetry in a variety of ways and left behind works of immortal value which served as mirror to shape their works for a host of poets who came in his wake. Spenser was a poet in the true sense of the word and no wonder he was the favourite of the Muses.

Spenser added a new dignity to English verse by handling it in an exalted manner with a unique style, thought and art. No doubt, English poetry was indebted to Chaucer who was proclaimed as the father of English poetry. But of the two, Spenser is undoubtedly a better

soldier and the poetry of Chaucer pales into significance before that of Spenser. Though Chaucer's works are universal, he could not land at all ports like Spenser in his *Faere Queene.* While Chaucer is a photographer, Spenser is a portrait painter and an artist. Spenser has handled his *Epithalamion* in a way that at once it earned a compendium of praises from the critics. He has drawn upon all the decorative resources of the Elizabethan lyric for its composing. It is cast in a *canzone* form which with its interlacing of long and short lines, gently pointed by rhyme and bound by a refrain at the end of each stanza produces an effect of marvelous rhythmical harmony and resonance. "No poem shows better the richness of his imagination and language, drawn from all the sources, ancient, modern, mythological and Christian. And what insight the poem gives into the literary tastes of an age when the most pious thoughts could lightly wear a pagan garb!" says Emile Legouis. Thus we find the form, diction and art of his *Epithalamion* unique as a wedding Ode, serving as a fitting model for any poet with resourcefulness to model upon. It is "the most magnificient lyric ever penned of love-triumphant" says Selincourt.

Spenser has happily combined the two conflicting ideas of art and morality harmoniously. He did not allow his poetic vision to be clouded by the fanaticism of either school. He never subordinated the one to the other and in all his poems he always presented art and morals as the obverse and reverse of the coin and left the readers to choose for themselves. His *Epithalamion* , no doubt, is not an exception to this. It bears the impress of an artist, a painter, a musician and epicure, a moralist, and a Platonist.

iii) The Diction and Versification

The diction and versification of Spenser correspond felicitously with the ideal character of his thought. Though it may be true that, in affecting the obsolete, Spenser 'writ no language'; though, that it is to say, he did not attempt to amplify and polish the living language of court, yet his mixture of old English words with classical syntax in metres adapted from those used by Chaucer, produces a remarkably beautiful effect. The language in Epithalamion is almost fully modern and free from archaism.

2.6 CHECK YOUR PROGRESS

1. On what occasion did Spenser write Prothalamion?

Prothalamion" by Edmund **Spenser** is a long verse "**written** as a wedding song for the daughters of a duke." Rather than **write** with a divergence of thought, **Spenser** uses a continuous thought.

2. What kind of poem is Epithalamion?

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"**Epithalamion**" is a **type** of lyric **poem** known as a Spenserian sonnet. It was written by Spenser, so that makes sense. In a Spenserian sonnet, "the rhyme scheme is abab, bcbc, cdcd, ee" (Wikipedia). Here is an example of the first four lines' rhyme scheme.

3. Why Edmund Spenser is called the poet's poet?

Edmund Spenser is called the poet's poet because of the very high quality of his poetry.

On what occasion did Spenser write Prothalamion P by E.S is a long verse written as a wedding song for the daughter of a duke.

4. What is the effect of Spenser's repeated use of predator and prey imagery?

By comparing his relationship to his beloved with that of a predatory animal to its prey, he first casts his beloved in a negative light; she is a dangerous creature taking pleasure in hurting her prey to suit her own ravenous appetite. The prey image for the speaker places him in a passive position, reversing the real-world relationship between himself as suitor and his beloved as recipient of his amorous attentions. By casting himself as the prey, the speaker simultaneously takes on the innocence and helplessness of a prey animal, thus gaining the reader's sympathy, and jars the reader with an unexpected description of the woman's beauty as being both dangerous and harmful to those who behold it.

5. Why does the speaker compare his beloved to marble, rock, and other similar substances?

The speaker is frustrated that his efforts seem to be having no effect on his beloved's attitude. He fears she is harder even than stone, but holds on the the faint hope that, as erosion eventually wears down the rocks, so too his own persistence will wear down her resistance. He also encourages himself with the belief that those things which are hardest won are most worthy of the effort, just as a sculptor toils for a long time in marble to create an image of permanent beauty.

6. What personal strengths does the speaker attribute to himself?

The speaker's primary positive self-identification is that of poet. Despite his waning self-confidence in light of his beloved's repeated rejections, he often returns to his faith that he is a skilled enough writer of verse to properly immortalize his beloved. Other arts cannot capture what his words can describe, and even his beloved's physical form will undergo decay--but the speaker's ability to record her virtues for posterity give him a special strength to offer his beloved and the world at large.

2.7 END EXERCISE

Notes

1. Write a short note on Prothalamion by Edmund Spenser.
2. Epithalamion is peculiarly Spenserian. Discuss
3. In the Epithalamion, Spenser celebrates not just his wedding, but the aspirations arid imagination of an entirely new class of people. Discuss.
4. Analyse, with reference to Spenser's Epithalamion fusion of classical and English mythology and legends. Do they, in your opinion, enhance the intention and effectiveness of the poem or distract the reader? Give reasons for your answer.
5. Compare and contrast the Epithalamion and the Prothalamion as wedding songs.

2.8 SUGGESTED READINGS

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3. I-Iieatt, *A.* Kent, *Short Time's Endless Monument: The symbolism of the numbers in Edmund Spenser's 'Epithalamion '* (New York: Columbia University Press, 1960)
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UNIT - III THE GOOD MORROW, A VALEDICTION FORBIDDING MOURNING, DEATH B NOT PROUD JOHN DONNE

Structure

3. INTRODUCTION

The English writer and Anglican cleric John Donne is considered now to be the preeminent metaphysical poet of his time. He was born in 1572 to Roman Catholic parents, when practicing that religion was illegal in England. His work is distinguished by its emotional and sonic intensity and its capacity to plumb the paradoxes of faith, human and divine love, and the possibility of salvation. Donne often employs conceits, or extended metaphors, to yoke together "heterogenous ideas," in the words of Samuel Johnson, thus generating the powerful ambiguity for which his work is famous. After a resurgence in his popularity in the early 20th century, Donne's standing as a great English poet, and one of the greatest writers of English prose, is now assured.

The history of Donne's reputation is the most remarkable of any major writer in English; no other body of great poetry has fallen so far from favor for so long. In Donne's own day his poetry was highly prized among the small circle of his admirers, who read it as it was circulated in manuscript, and in his later years he gained wide fame as a preacher. For some 30 years after his death successive editions of his verse stamped his powerful

influence upon English poets. During the Restoration his writing went out of fashion and remained so for several centuries. Throughout the 18th century, and for much of the 19th century, he was little read and scarcely appreciated. It was not until the end of the 1800s that Donne's poetry was eagerly taken up by a growing band of avant-garde readers and writers. His prose remained largely unnoticed until 1919.

In the first two decades of the 20th century Donne's poetry was decisively rehabilitated. Its extraordinary appeal to modern readers throws light on the Modernist movement, as well as on our intuitive response to our own times. Donne may no longer be the cult figure he became in the 1920s and 1930s, when T.S. Eliot and William Butler Yeats, among others, discovered in his poetry the peculiar fusion of intellect and passion and the alert contemporariness which they aspired to in their own art. He is not a poet for all tastes and times; yet for many readers Donne remains what Ben Jonson judged him: "the first poet in the world in some things." His poems continue to engage the attention and challenge the experience of readers who come to him afresh. His high place in the pantheon of the English poets now seems secure.

Donne's love poetry was written nearly 400 years ago; yet one reason for its appeal is that it speaks to us as directly and urgently as if we overhear a present confidence. For instance, a lover who is about to board ship for a long voyage turns back to share a last intimacy with his mistress: "Here take my picture" (Elegy V). Two lovers who have turned their backs upon a threatening world in "The Good Morrow" celebrate their discovery of a new world in each other:

> Let sea-discoverers to new worlds have gone,
> Let maps to others, worlds on worlds have shown,
> Let us possess one world, each hath one, and is one.

The poetry inhabits an exhilaratingly unpredictable world in which wariness and quick wits are at a premium. The more perilous the encounters of clandestine lovers, the greater zest they have for their pleasures, whether they seek to outwit the disapproving world, or a jealous husband, or a forbidding and deeply suspicious father, as in *Elegy 4*, "The Perfume":

> Though he had wont to search with glazed eyes,
> As though he came to kill a cockatrice,
> Though he have oft sworn, that he would remove
> Thy beauty's beauty, and food of our love,
> Hope of his goods, if I with thee were seen,
> Yet close and secret, as our souls, we have been.

Exploiting and being exploited are taken as conditions of nature, which we share on equal terms with the beasts of the jungle and the ocean. In "Metempsychosis" a whale and a holder of great office behave in precisely the same way:

> He hunts not fish, but as an officer,
> Stays in his court, as his own net, and there
> All suitors of all sorts themselves enthral;
> So on his back lies this whale wantoning,
> And in his gulf-like throat, sucks everything
> That passeth near.

Donne characterizes our natural life in the world as a condition of flux and momentariness, which we may nonetheless turn to our advantage." The tension of the poetry comes from the pull of divergent impulses in the argument itself. In "A Valediction: Of my Name in the Window," the lover's name scratched in his mistress's window ought to serve as a talisman to keep her chaste; but then, as he explains to her, it may instead be an unwilling witness to her infidelity:

> When thy inconsiderate hand
> Flings ope this casement, with my trembling name,
> To look on one, whose wit or land,
> New battery to thy heart may frame,
> Then think this name alive, and that thou thus
> In it offend'st my Genius.

Donne's love poetry expresses a variety of amorous experiences that are often startlingly unlike each other, or even contradictory in their implications. In "The Anniversary" he is not just being inconsistent when he moves from a justification of frequent changes of partners to celebrate a mutual attachment that is simply not subject to time, alteration, appetite, or the sheer pull of other worldly enticements. Some of Donne's finest love poems, such as "A Valediction: Forbidding Mourning," prescribe the condition of a mutual attachment that time and distance cannot diminish:

> Dull sublunary lovers' love
> (Whose soul is sense) cannot admit
> Absence, because it doth remove
> Those things which elemented it.
>
> But we by a love, so much refined,

That our selves know not what it is,
Inter-assured of the mind,
Care less, eyes, lips, and hands to miss.

Donne finds some striking images to define this state in which two people remain wholly one while they are separated. Their souls are not divided but expanded by the distance between them, "Like gold to airy thinness beat"; or they move in response to each other as the legs of twin compasses, whose fixed foot keeps the moving foot steadfast in its path:

Such wilt thou be to me, who must
Like th' other foot obliquely run;
Thy firmness makes my circle just,
And makes me end, where I begun.
A supple argument unfolds with lyric grace.

The poems editors group together were not necessarily produced thus. Donne did not write for publication. Fewer than eight complete poems were published during his lifetime, and only two of these publications were authorized by him. The poems he released were passed around in manuscript and transcribed by his admirers singly or in gatherings. Some of these copies have survived. When the first printed edition of his poems was published in 1633, two years after his death, the haphazard arrangement of the poems gave no clue to the order of their composition. Many modern editions of the poetry impose categorical divisions that are unlikely to correspond to the order of writing, separating the love poetry from the satires and the religious poetry, the verse letters from the epithalamiums and funeral poems. No more than a handful of Donne's poems can be dated with certainty. The *Elegies* and *Satires* are likely to have been written in the early 1590s. "Metempsychosis" is dated August 16, 1601. The two memorial *Anniversaries* for the death of Elizabeth Drury were certainly written in 1611 and 1612; and the funeral elegy on Prince Henry must have been written in 1612. The *Songs and Sonnets* were evidently not conceived as a single body of love verses and do not appear so in early manuscript collections. Donne may well have composed them at intervals and in unlike situations over some 20 years of his poetic career. Some of them may even have overlapped with his best-known religious poems, which are likely to have been written about 1609, before he took holy orders.

3.1JOHN DONNE'S LIFE AND WORKS

Poems so vividly individuated invite attention to the circumstances that shaped them. Yet we have no warrant to read Donne's poetry as a precise record of his life. Donne's career and personality are nonetheless arresting in themselves, and they cannot be kept wholly separate from the general thrust of his writing, for which they at least provide a living context. Donne was born in London between January 24 and June 19, 1572 into the precarious world of English recusant Catholicism, whose perils his family well knew. His father, John Donne, was a Welsh ironmonger. His mother, Elizabeth (Heywood) Donne, a lifelong Catholic, was the great-niece of the martyred Sir Thomas More. His uncle Jasper Heywood headed an underground Jesuit mission in England and, when he was caught, was imprisoned and then exiled; Donne's younger brother, Henry, died from the plague in 1593 while being held in Newgate Prison for harboring a seminary priest. Yet at some time in his young manhood Donne himself converted to Anglicanism and never went back on that reasoned decision.

Donne's father died in January 1576, when young John was only four, and within six months Elizabeth Donne had married John Syminges, an Oxford-educated physician with a practice in London. In October 1584 Donne entered Hart Hall, Oxford, where he remained for about three years. Though no records of his attendance at Cambridge are extant, he may have gone on to study there as well and may have accompanied his uncle Jasper Heywood on a trip to Paris and Antwerp during this time. It is known that he entered Lincoln's Inn in May 1592, after at least a year of preliminary study at Thavies Inn, and was at least nominally a student of English law for two or more years. After sailing as a gentleman adventurer with the English expeditions to Cadiz and the Azores in 1596 and 1597, he entered the service of Sir Thomas Egerton, the lord keeper of England. As Egerton's highly valued secretary he developed the keen interest in statecraft and foreign affairs that he retained throughout his life.

His place in the Egerton household also brought him into acquaintance with Egerton's domestic circle. Egerton's brother-in-law was Sir George More, parliamentary representative for Surrey. More came up to London for an autumn sitting of Parliament in 1601, bringing with him his daughter Ann, then 17. Ann More and Donne may well have met and fallen in love during some earlier visit to the Egerton household; they were clandestinely married in December 1601 in a ceremony arranged with the help of a small group of Donne's friends. Some months elapsed before Donne dared to break the news to the girl's father, by letter, provoking a violent response. Donne and his helpful friends were briefly imprisoned, and More set out to get the marriage annulled, demanding that Egerton dismiss his amorous secretary.

The marriage was eventually upheld; indeed, More became reconciled to it and to his son-in-law, but Donne lost his job in 1602 and did not find regular employment again until he took holy orders more than 12 years later. Throughout his middle years he and his wife brought up an ever-increasing family with the aid of relatives, friends, and patrons, and on the uncertain income he could bring in by polemical hackwork and the like. His anxious attempts to gain secular employment in the queen's household in Ireland, or with the Virginia Company, all came to nothing, and he seized the opportunity to accompany Sir Robert Drury on a diplomatic mission in France in 1612. From these frustrated years came most of the verse letters, funeral poems, epithalamiums, and holy sonnets, as well as the prose treatises *Biathanatos* (1647), *Pseudo-Martyr*, (1610), and *Ignatius his Conclave* (1611).

In the writing of Donne's middle years, skepticism darkened into a foreboding of imminent ruin. Such poems as the two memorial *Anniversaries* and "To the Countess of Salisbury" register an accelerating decline of our nature and condition in a cosmos that is itself disintegrating. In "The First Anniversary" the poet declares, "mankind decays so soon, / We are scarce our fathers' shadows cast at noon." Yet Donne is not counseling despair here. On the contrary, the *Anniversaries* offer a sure way out of spiritual dilemma: "thou hast but one way, not to admit / The world's infection, to be none of it" ("The First Anniversary"). Moreover, the poems propose that a countering force is at work that resists the world's frantic rush toward its own ruin. Such amendment of corruption is the true purpose of our worldly being: "our business is, to rectify / Nature, to what she was" ("To Sir Edward Herbert, at Juliers"). But in the present state of the world, and ourselves, the task becomes heroic and calls for a singular resolution.

The verse letters and funeral poems celebrate those qualities of their subjects that stand against the general lapse toward chaos: "Be more than man, or thou'art less than an ant" ("The First Anniversary").

These poems of Donne's middle years are less frequently read than the rest of his work, and they have struck readers as perversely obscure and odd. The poems flaunt their creator's unconcern with decorum to the point of shocking their readers. In his funeral poems Donne harps on decay and maggots, even venturing satiric asides as he contemplates bodily corruption: "Think thee a prince, who of themselves create / Worms which insensibly devour their state" ("The Second Anniversary"). He shows by the analogy of a beheaded man how it is that our dead world still appears to have life and movement ("The Second Anniversary"); he compares the soul in the newborn infant body with a "stubborn sullen anchorite" who sits "fixed to a pillar, or a grave / ... / Bedded, and bathed in all his ordures" ("The Second Anniversary"); he develops in curious detail the conceit that virtuous men are clocks and that the late John Harrington, second Lord of

Exton, was a public clock ("Obsequies to the Lord Harrington"). Such unsettling idiosyncrasy is too persistent to be merely wanton or sensational. It subverts our conventional proprieties in the interest of a radical order of truth.

Donne's reluctance to become a priest, as he was several times urged to do, does not argue a lack of faith. The religious poems he wrote years before he took orders dramatically suggest that his doubts concerned his own unworthiness, his sense that he could not possibly merit God's grace, as seen in these lines from *Divine Meditations 4*:

> Yet grace, if thou repent, thou canst not lack;
> But who shall give thee that grace to begin?
> Oh make thyself with holy mourning black,
> And red with blushing, as thou art with sin.

These *Divine Meditations*, or *Holy Sonnets*, make a universal drama of religious life, in which every moment may confront us with the final annulment of time: "What if this present were the world's last night?" (*Divine Meditations 13*). In *Divine Meditations 10* the prospect of a present entry upon eternity also calls for a showdown with ourselves and with the exemplary events that bring time and the timeless together in one order:

> Mark in my heart, O soul, where thou dost dwell,
> The picture of Christ crucified, and tell
> Whether that countenance can thee affright.

The *Divine Meditations* make self-recognition a necessary means to grace. They dramatize the spiritual dilemma of errant creatures who need God's grace in order that they may deserve it; for we must fall into sin and merit death even though our redemption is at hand; yet we cannot even begin to repent without grace. The poems open the sinner to God, imploring God's forceful intervention by the sinner's willing acknowledgment of the need for a drastic onslaught upon his present hardened state, as in *Divine Meditations 14*:

> Batter my heart, three-personed God; for, you
> As yet but knock, breathe, shine, and seek to mend;
> That I may rise, and stand, o'erthrow me, and bend
> Your force, to break, blow, burn, and make me new.

The force of the petition measures the dire extremity of his struggle with himself and with God's adversary. Donne pleads with God that he too has an interest in this contention for the sinner's soul: "Lest the world, flesh, yea Devil put thee out" (*Divine Meditations 17*). The drama brings home to the poet the enormity of his ingratitude to his Redeemer, confronting him bodily with the irony of Christ's self-humiliation for us. In *Divine Meditations 11* Donne wonders why the sinner should not suffer Christ's injuries in his own person:

> Spit in my face ye Jews, and pierce my side,
> Buffet, and scoff, scourge, and crucify me,

For I have sinned, and sinned, and only he,
Who could do no iniquity, hath died.

Donne's religious poems turn upon a paradox that is central to the hope for eternal life: Christ's sacrificing himself to save mankind. God's regimen is paradoxical, and in *Divine Meditations 13* Donne sees no impropriety in entreating Christ with the casuistry he had used on his "profane mistreses" when he assured them that only the ugly lack compassion:

so I say to thee,
To wicked spirits are horrid shapes assigned,
This beauteous form assures a piteous mind.

In *Divine Meditations 18* he resolves his search for the true Church in a still bolder sexual paradox, petitioning Christ as a "kind husband" to betray his spouse to our view so that the poet's amorous soul may "court thy mild dove": "Who is most true, and pleasing to thee, then / When she is embraced and open to most men." The apparent indecorum of making the true Church a whore and Christ her complaisant husband at least startles us into recognizing Christ's own catholicity. The paradox brings out a truth about Christ's Church that may well be shocking to those who uphold a sectarian exclusiveness.

Wit becomes the means by which the poet discovers the working of Providence in the casual traffic of the world. A journey westward from one friend's house to another over Easter 1613 brings home to Donne the general aberration of nature that prompts us to put pleasure before our due devotion to Christ. We ought to be heading east at Easter so as to contemplate and share Christ's suffering; and in summoning up that event to his mind's eye, he recognizes the shocking paradox of the ignominious death of God upon a Cross: "Could I behold those hands, which span the poles, / And turn all spheres at once, pierced with those holes?" ("Good Friday, 1613. Riding Westward"). An image of Christ's degradation is directly imposed upon an image of God's omnipotence. We see that the event itself has a double force, being at once the catastrophic consequence of our sin and the ultimate assurance of God's saving love. The poet's very journey west may be providential if it brings him to a penitent recognition of his present unworthiness to gaze directly upon Christ:

O Saviour, as thou hang'st upon the tree;
I turn my back to thee, but to receive
Corrections, till thy mercies bid thee leave.
O think me worth thine anger, punish me,
Burn off my rusts, and my deformity,
Restore thine image, so much, by thy grace,
That thou mayest know me, and I'll turn my face.

A serious illness that Donne suffered in 1623 produced a still more startling poetic effect. In "Hymn to God, my God, in my Sickness" the poet presents his recumbent body as a flat map over which the doctors pore like

navigators to discover some passage through present dangers to tranquil waters; and he ponders his own destination as if he himself is a vessel that may reach the desirable places of the world only by negotiating some painful straits:

> Is the Pacific Sea my home? Or are
> The eastern riches? Is Jerusalem?
> Anyan, and Magellan, and Gibraltar,
> All straits, and none but straits, are ways to them.

By this self-questioning he brings himself to understand that his suffering may itself be a blessing, since he shares the condition of a world in which our ultimate bliss must be won through well-endured hardship. The physical symptoms of his illness become the signs of his salvation: “So, in his purple wrapped receive me Lord, / By these his thorns give me his other crown.” The images that make him one with Christ in his suffering transform those pangs into reassurance.

In Donne’s poetry, language may catch the presence of God in our human dealings. The pun on the poet’s name in ““ registers the distance that the poet’s sins have put between himself and God, with new kinds of sin pressing forward as fast as God forgives those already confessed: “When thou hast done, thou hast not done, / For, I have more.” Then the puns on “sun” and “Donne” resolve these sinful anxieties themselves:

> I have a sin of fear, that when I have spun
> My last thread, I shall perish on the shore;
> But swear by thy self, that at my death thy son
> Shall shine as he shines now, and heretofore;
> And, having done that, thou hast done,
> I fear no more.

For this poet such coincidences of words and ideas are not mere accidents to be juggled with in jest. They mark precisely the working of Providence within the order of nature.

The transformation of Jack Donne the rake into the Reverend Dr. Donne, dean of St. Paul’s Cathedral, no longer seems bizarre. To impose such clear-cut categories upon a man’s career may be to take too rigid a view of human nature. That the poet of the *Elegies* and *Songs and Sonnets* is also the author of the *Devotions* and the sermons need not indicate some profound spiritual upheaval. One reason for the appeal of Donne in modern times is that he confronts us with the complexity of our own natures.

Donne took holy orders in January 1615, having been persuaded by King James himself of his fitness for a ministry “to which he was, and appeared, very unwilling, apprehending it (such was his mistaking modesty) to be too weighty for his abilities.” So writes his first biographer, Izaak Walton, who had known him well and often heard him preach. Once committed to the Church, Donne devoted himself to it totally, and his life thereafter becomes a record of incumbencies held and sermons preached.

Donne's wife died in childbirth in 1617. He was elected dean of St. Paul's in November 1621, and he became the most celebrated cleric of his age, preaching frequently before the king at court as well as at St. Paul's and other churches. 160 of his sermons have survived. The few religious poems he wrote after he became a priest show no falling off in imaginative power, yet the calling of his later years committed him to prose, and the artistry of his *Devotions* and sermons at least matches the artistry of his poems.

The publication in 1919 of *Donne's Sermons: Selected Passages*, edited by Logan Pearsall Smith, came as a revelation to its readers, not least those who had little taste for sermons. John Bailey, writing in the *Quarterly Review* (April 1920), found in these extracts "the very genius of oratory ... a masterpiece of English prose." Sir Arthur Quiller-Couch, in *Studies in Literature* (1920), judged the sermons to include "the most magnificent prose ever uttered from an English pulpit, if not the most magnificent prose ever spoken in our tongue."

Over a literary career of some 40 years Donne moved from skeptical naturalism to a conviction of the shaping presence of the divine spirit in the natural creation. Yet his mature understanding did not contradict his earlier vision. He simply came to anticipate a Providential disposition in the restless whirl of the world. The amorous adventurer nurtured the dean of St. Paul's.

3.2 SUMMARY OF THE GOOD MORROW

John Donne, after careful analysis, decided to write "The Good Morrow". In this poem, he compares his former life with present and concludes that present life is better than the previous one. Through arguments, he substantiates his stance; therefore, whole poem is based on arguments. He also quotes some examples from the past. Mostly, they belong to myth. Donne links these examples with his own life. It seems that he is trying to prove something. Perhaps, he wants to prove the superiority of love over other material things of life. It is one of the major characteristics of Donne's poetry that he considers love the greatest thing in the whole world. However, pleasure of love is dependent on beloved, thinks Donne; one can only feel beauty of love if he has a loyal beloved. In order to determine beauty in Donne's love, let us do analysis of "The Good Morrow".

Title Analysis of "The Good Morrow":

Analysis must be deeper, if we want to acknowledge proper meaning of "The Good Morrow". Generally, the name of poem originates three meanings; the following day, the time following an event and the near future. It also means a fresh morning. If we combine all these meanings, then we come to the conclusion that John Donne is talking about the freshness, which is present in his future life. He just not only talks about it

but also is hopeful about his upcoming life. Previous life of John Donne was waste but the present and future life are not the same. Another meaning, which is derived from "The Good Morrow", is that the poet wants to forget his past life. He wants to start his life afresh. It seems that he has awakened from a long sleep. Now, he wants to start a new life with new passion and hope.

Stanza-I Analysis of "The Good Morrow":

John Donne in this poem is not only a poet but also a lover. As a lover, he expresses his gratitude towards the life, which he currently is spending. He along with his beloved laments his previous life. Before falling in love, they were leading a tasteless life. They were unaware about the beauty of life, which is only possible if they have the power of love in their hands. Past days of their lives were rustic and childish. Donne then quotes the incident of "seaven sleepers [of] den?". It is an incident from the myth but is also mentioned in the Bible that seven persons took shelter in a cave. They slept there for more than two hundred years but when they woke up, they did not realize the duration of their sleep. Thus, they could not understand what happened to them.

The poet and his beloved have also spent a life like the seven sleepers of den. They had no knowledge about life and love. They were in a long sleep. Donne is putting his life and the life of seven sleepers in juxtaposition. He compares his life with theirs and finds no dissimilarity in them. In his previous life, Donne may have find beauty in woman but he does not consider it truth; it was a fancy; "twas but a dreame of thee."; their beauty was just the reflection of his beloved. Thus, in first stanza of "The Good Morrow", John Donne has begun his love analysis along with scrutiny of his past life.

Stanza-II Analysis of "The Good Morrow":

Stanza II of "The Good Morrow" is depth analysis of the lovers' world. There is a sharp contrast between the world of love and the world of reality. Many people are attached to material things of life but in Donne's eyes, true happiness lies within love. Readers can also witness development of thought in this poem. The poet has changed his thinking. He has wasted his previous life. Although it is painful, yet the poet wants to forget it completely as finally, he sees no more darkness in his life. Poet's life is far away from irrationality, jealousy and suspicion. If anything is present in his life then that thing is love.

Contrast between Two Worlds:

Analysis of "The Good Morrow" remains successful in presenting contrast between the two worlds; the world of love and the world of materiality. The poet prefers the world of love. A room, where the poet and his beloved live, is enough for them to lead a peaceful and happy life. They do not need anything else; the poet and his beloved do not want to discover new worlds. It is the duty of "sea-discoverers" not the poet to find "new worlds". Poet

and his beloved are happy with their lives. John Donne in this stanza has shown that the world of love is far superior to every other world. Hence, in "The Good Morrow", there is an excellent analysis and sharp contrast between the two worlds.

Stanza-III Analysis of "The Good Morrow":

There is an enhancement in Stanza-III of the poem. While appreciating the beauty of his world, the poet talks about unity. His face shines in the eyes of his beloved. Similarly, his beloved's face shines in his eyes. "My face in thine eye, thine in mine appeares". The poet and his beloved have created a complete world from their love but there is no possibility of decay in it. Geographical world is temporary and it has "sharpe North" and "declining West", whereas the poet's world is eternal; their love is immortal and there is oneness in their love. Here, in last stanza of "The Good Morrow", the poet is making a clear analysis of equality and unity. Readers witness the fine wit of John Donne as Leonord Unger witnessed. He said:-

"the lovers, who speaks the poem, gives no hint of being involved in an ironical situation, or of entertaining any complexity of attitudes. He dismissed the geographical world and affirms the world of love."

Analysis of imagery in "The Good Morrow":

Although the poet talks about spirituality of love, yet there are some references and images, which are from the myth. Some examples of images, used in the poem, are: "hemisphere", "geographical world", "discoverers", "seven sleepers of den", "room" etc. Donne has variety of images; every poem has different type of imagery. Moreover, Donne's imagery is not imaginative nor is it supernatural. He exemplifies his point of view from real life examples. For instance, "maps", "room" and "seas" are known to everyone. Thus, imagery of John Donne is simple yet forceful.

This poem is typical of John Donne. Line to line and stanza to stanza, readers find arguments. It is outstanding characteristic of Donne's poetry. Style of the poet is colloquial. As mentioned earlier, it seems from the poem that the poet is trying to prove something. Hence, it is not wrong to say that "The Good Morrow" shows keen analysis and interpretation of lover's world.

3.3 CHECK YOUR PROGRESS

1. What is the meaning of the Good morrow by John Donne?
   In the second stanza, **Donne** bids **good** morning, or **good** day (hence 'The **Good**-**Morrow**') to his and his lover's souls, now waking from their 'dream' and experiencing real love. They look at each other, but not through fear or jealousy, but because they like to look at each other.
2. What is the theme of the poem The Good morrow?

The central **theme** in The **Good-morrow** is the nature and completeness of the lovers' world. Donne takes the everyday idea that lovers live in a world of their own with little sense of reality, and turns it right round, so that it is the outside world that is unreal.

3. How does Donne describe love in his poem The Good morrow?

   For **Donne**, **love is** heat, fire, growth, unity, alchemy - **a** living organism - and in **his love poems** he sought to intellectually express **his** passion by using all manner of image and metaphor. ... The **Good**-**Morrow** employs images of **a** little room, sea-discoverers, maps, worlds, eyes, faces, hemispheres, North and West.

3.4 END EXERCISE

1. How can "The Good-Morrow" be critically interpreted?
2. Write a critical appreciation of the poem **"The Good-Morrow"**

3.5 SUMMARY OF A VALEDICTION: FORBIDDING MOURNING

Donne is famous for writing metaphysical poetry. Many of us know famous example of compass, which is from “A Valediction: Forbidding Mourning”. If Donne has gained fame in the world of metaphysical poetry then this poem is the main reason behind it. Donne summarizes the concept of spiritual love in this poem. He does not only prove that spiritual love is better but also differentiates it from lust. Donne juxtaposes worldly love to the spiritual love and then through arguments demonstrates that there is no match of spiritual love in this world. He also elaborates experiences of his life as some biographical elements are also there in the poem. He convinces his readers to distinguish spiritual love from lust and develop passions of love. Moreover, this poem is evident that Donne is a man of letters as far as his knowledge to metaphysical poetry is concerned.

A Valediction: Forbidding Mourning – Title:

Autobiographically, Donne was leaving for France. He was passionately in love with his wife Anne Moore; therefore, when he said final good-bye to his wife, tears came in her eyes. Donne has quoted this incident in “A Valediction: Forbidding Mourning”. Valediction means farewell. At the time of departure, many people express their love through tears. Anne Moore was also doing the same but Donne asked her not to do so. He then praises the beauty of their relationship which is not based on lust but love; that too spiritual. Due to witty subject, and examples of the poem, Grierson

regards "A Valediction: Forbidding Mourning" "the tenderest of Donne's love poems."

Stanzas I, II & III of "A Valediction: Forbidding Mourning":

Donne starts the poem while talking about pious people. When "virtuous men passe", they leave the world gently without any mourning and crying; their souls very politely leave their bodies and depart to the next world. Donne in indirect words wants to say that virtuous people has no fear of death; they face it and accept it openheartedly. As compared to them, other people fear from death and want to stay more; some of them even want to live in this world forever. Donne then draws readers' attention towards his own situation. He also wants to go away but he does not want any noise nor does he want to disclose his situation. Although, farewell is painful yet crying and shedding tears are against the law of pure love; therefore, he advises his lover not to shed tears on his departure.

Donne' scientific approach and his wit are the key factors of his poetry. In third stanza of "A Valediction: Forbidding Mourning", he talks about the laws of universe; unexpected movement of earth is harmful for the people. It always creates fear and even when it does not damage anything. On the other hand, if earth rotates smoothly then it does not scare the people, as they do not know the hidden laws.

Stanzas IV & V of "A Valediction: Forbidding Mourning":

Donne talks about common love; "Dull sublunary lovers love". He hates the lowly love of humans. According to him, it is full of lust. Apparently, people are in love with each other but this is not what he calls love; Donne calls it lust as it is only based on adultery. There is a comparison between two love forms in fourth and fifth stanzas of the poem. In fourth stanza, the poet speaks about worldly love but in fifth stanza, he praises the beauty of spiritual love, as his love is also spiritual. Donne says that for lowly worldly people, separation is a difficult task but for spiritual-lovers, it is not. They remain connected even when they go away from each other. Thus, it is impossible to separate two lovers.

Donne has never appreciated physical beauty of women. When he talks about love, he always prefers spiritual love. Worldly love is just the appreciation of hairs, cheeks, lips and height of a woman. Spiritual love, on the other hand, is difficult to understand. This is why the poet says: "That ourselves know not what it is". However, he believes that his love is extraordinary; it is pure and holy and the same is spiritual. In absence of his beloved, passion of love will not decrease; rather it will increases day-by-day. Poet's passions are far away from sexuality. Physical separation, thus, does not matter in his love because it is not physical. Moreover, the poet is hopeful to meet again. It is, therefore, he suggests his beloved not to mourn on his valediction.

Stanzas VI & VII of "A Valediction: Forbidding Mourning":

The poet through a simile shows the importance of his love to his beloved as well as to the readers. He, in this poem, again talks about unity; both the lovers when deeply fall in love become one instead of two; dividing them is a fruitless task. The poet says that his departure is like gold; when gold is beaten, it turns "ayery thinnesse"; therefore, he carries more space. Gold actually is a symbol of love. When the poet will leave his beloved, his presence could be felt anywhere. Thereby, instead of going away, he will come closer to his beloved. In seventh stanza, the poet adds an incredible example of a compass. He says that he and his beloved are two feet of a compass, who temporarily go away from each other but they are unable to be divided.

Stanzas VIII & IX of "A Valediction: Forbidding Mourning":

These stanzas are continuation of seventh stanza. Donne has presented a relationship between two lovers very beautifully. He, through examples and arguments, very easily convinces his readers. Numbers of critics have appreciated the conceit of a compass, through which John Donne has simplified the emotions of love. When he says something; readers believe in it. Donne has rightly said that the relation between two spiritual lovers is similar to a compass. No matter how far they go, ultimately, they have to return. Donne is going somewhere in France but definitely, he will return and that moment will be the happiest moment for his beloved. They started their love from a point and like a compass, they would return to the same place.

"Thy firmness makes my circle just,
And makes me end, where I begunne."
John Donne

To conclude, Donne's whole poetry is metaphysical. This kind of poetry focuses on conceits. In this poem, variety of conceits is available. Apart from gold and virtuous men, compass is worth mentioning. Donne has also used the technique of hyperbole in this poem. He is a scholar; therefore, lines of the poem are argumentative in nature. In fact, whole poem is based on arguments. At last but not the least, this poem proves that John Donne is best metaphysical poet in the history of English Literature.

3.6 CHECK YOUR PROGRESS

1. What type of poem is valediction forbidding mourning?

"A **Valediction**: **Forbidding Mourning**" is a metaphysical **poem** by John Donne. Written in 1611 or 1612 for his wife Anne before he left on a trip to Continental Europe, "A **Valediction**" is a 36-line love **poem** that was first published in the 1633 collection Songs and Sonnets, two years after Donne's death.

2. Who is the speaker in the poem A valediction forbidding mourning?

John Donne

John Donne speaks this **poem** himself. Now, that's a bold and potentially risky statement. It's often a fatal trap to confuse a **poem's speaker** with the **poet** his/herself.

3. What metaphysical conceit is found in a valediction forbidding mourning?

In John Donne's poem "**Valediction**: **Forbidding Mourning**," the **conceit**, **found** in stanzas 7-9, is a compass (a tool used in geometry).

4. What does the title a valediction forbidding mourning mean?

The **definition** of **valediction** is "the act of saying farewell." Therefore, in the poem "A **Valediction**: **Forbidding Mourning**," the author is saying farewell but **forbidding** his beloved to **mourn**. ... Therefore, in the poem "A **Valediction**: **Forbidding Mourning**," the author is saying farewell but **forbidding** his beloved to **mourn**

3.7 END EXERCISE

1. Describe the effectiveness of the poet's use of paradox in "A Valediction: Forbidding Mourning,"

2. How does John Donne describe his separation from his beloved in "A Valediction: Forbidding Mourning"?
3. Justify the title of the poem "A Valediction Forbidding Mourning."

3.8 SUMMARY OF DEATH BE NOT PROUD

Lines 1-2

Death, be not proud, though some have called thee
Mighty and dreadful, for thou are not so;

- Death has got a real attitude problem.
- He thinks he's the biggest, baddest, meanest dude in town.
- He's "proud," arrogant, and thinks he can boss people around.
- When he walks down the street, people avert their eyes and leap into alleyways to escape him.
- Everybody treats him like a king – of the Underworld. They think that he has the power ("might") to do terrible ("dreadful") things.
- (And, by the way, we're going to refer to Death as "he" because Donne talks to death as if it is a person – think of the hooded guy who carries around a sickle. Also, when poets address a person or thing that isn't there or can't respond, it's called an "apostrophe." This is one of the most famous examples of apostrophe in all of literature.)
- But, the speaker isn't afraid.

- He walks right up to Death and gives him a piece of his mind, just like your mother told you to do with grade-school bullies.
- It's downright gutsy for the speaker to be telling this guy – who frightens everyone – what to do.
- The speaker orders Death not to be proud, and then says that people are mistaken in treating Death as some fearsome being.
- Now, let's go off on a tangent for a second. We've got an important message from the people who study Donne and other Renaissance poets for a living, and that is: the poem you're reading is not exactly the same version as the one published in the 17th century.
- For one thing, you're probably reading a version with modern English spelling (except for the occasional "thee," "thou" or "art.").The original version has old-school spellings like "dreadfull" instead of "dreadful." That's no biggie.
- More important are the changes in punctuation, of which the first line is a great example.
- In the original version from 1633, the sonnet begins "Death be not proud."
- What's the difference? There's no comma after "death" in the original.
- Now, we think it's perfectly cool for modern editors to change the punctuation to make it clearer that Donne addresses Death like a person.
- *But,* just keep in mind that it changes the meaning slightly.
- For one thing, in the modern version, we lose the possibility that the speaker could *describe* Death, as well as address it.
- That is, you could read "Death be not proud" to mean "Death is not proud," which means Death isn't trying to be a tough guy, after all.
- We think "Tough Guy Death" is more fun, but it's just something for you to think about.

Lines 3-4

For those whom thou think'st thou dost overthrow
Die not, poor Death, nor yet canst thou kill me.

- Death thinks that he has the power to kill people, but he actually doesn't.
- Donne uses the word "overthrow" instead of "kill" in line 3 – an interesting choice, because people usually use the word in the context of "overthrowing" a ruler and taking control of his territory.
- Notice how there's a nice dramatic pause created by the line break between "overthrow" and "die," as if the speaker lets Death savor the idea of killing people just before pulling the rug out from under him.

- To make things more humiliating, the speaker starts to show his pity by addressing "poor Death," as if Death just had his dreams crushed, and now needs some cheering up.
- But, hold on: it seems totally ridiculous to say that Death doesn't kill people.
- That's what makes Death Death! What gives?
- Donne uses the idea of Christian eternity to argue that death is something that people pass through on their way to a new, eternal life.
- A good Christian must experience death – the end of life on earth – but, in the long run, he or she can't be "killed."

Lines 5-6

From rest and sleep, which but thy pictures be,
Much pleasure; then from thee much more must flow,

- Didn't they teach Donne in school that you shouldn't start a sentence with a preposition like "from?"
- These two lines are a tangled knot of words, so read 'em slow, and then go back and read 'em again.
- He compares death to "rest" and "sleep," two things that give us "pleasure."
- Therefore, death should give us pleasure, too, when we finally meet it.
- He claims that rest and sleep are only "pictures" of death.
- The difference these two things and death is like the difference between a painting of an object and the real thing.
- They are watered-down versions of death, so if they give us some pleasure, then death will give "much more."
- The pleasure of death will "flow' like water or honey.
- Sounds nice – where do we sign up?
- The comparison of death to sleep or eternal rest is a classic metaphor in Christian writings – one that goes back a long time.
- The philosopher St. Augustine, for example, writes that he won't know what rest is really like, until he rests with God in Heaven.
- It is a way for people to talk themselves out of their fear of dying – compare it to an experience that they enjoy.
- Kind of like how you might persuade someone to go skydiving by comparing it to a super-fun rollercoaster ride.

Lines 7-8

And soonest our best men with thee do go,
Rest of their bones, and soul's delivery.

- Billy Joel had it right, man: only the good die young.
- The "best men […] soonest" follow this dude Death into the afterlife, thinking that he will give the "rest of their bones," and free or "deliver" their Christian souls from all the pain of earthly life.

- (Note that "deliver" can also refer to childbirth, which adds to the whole "new life" idea.)
- They are the hardest-working and bravest people in society, so they get to kick their feet back and enjoy eternal rest before everyone else.
- (We think that, if Donne lived today, he would include women in this group, as well.)
- The speaker almost certainly refers to people like soldiers and martyrs, who sacrifice themselves for the greater good.
- Is Donne being too cute here?
- After all, not that many soldiers are really thrilled to go off to war, and few people go to war intending to die – otherwise they wouldn't be very good soldiers.
- Donne makes it sound like the best men volunteer for death, when, in most cases, they only volunteer to *risk* death in order to achieve something else.
- It is worth keeping in mind how downright sneaky this poem can be.
- It almost makes you want to run out and take on one of the "World's Most Dangerous Jobs."

Lines 9-10

Thou'art slave to fate, chance, kings, and desperate men,
And dost with poison, war, and sickness dwell,

- In Petrarchan sonnets like this, it's standard for the poem to shift or "turn" at line 9.
- This shift can be slight, or it can be a total U-turn.
- We think this sonnet has more of a slight turn.
- The speaker raises his intensity in these lines, and becomes more hostile towards Death, calling him names and taunting him as a slave.
- With the metaphor of the slave, the speaker suggests that Death doesn't act on his own free will, and instead is controlled or manipulated by other things like "fate, chance, kings, and desperate men."
- Let's take these one by one.
- Like Death, Fate is often treated as a person in literature.
- Fate is thought to control everything that happens to people, including when they will die.
- So, Death doesn't decide when people will die; he just carries out orders from Fate.
- "Chance" is kind of the opposite of fate, so, again, it's sneaky of Donne to put them side-by-side.
- "Chance" is luck, the idea that things can happen for no particular rhyme or reason.

- If you die when a meteor crashes through your house in the middle of the night, that's sheer bad luck, and there's nothing you can do about it.
- "Kings" are different from fate and chance because they are real people, but they have a similar kind of control over when and how people die.
- A king can send soldiers to die in battle or sentence people to execution.
- "Desperate men," we think, refers to people who commit suicide or do stupid and reckless stuff, which might as well be suicide.
- If you decide to take your own life, it pretty much robs Death of the only card he has to play.
- In line 10, the speaker brings another accusation against Death, claiming that he hangs out, or "dwells," with those notorious thugs, "poison, war, and sickness."
- In other words, Death's friends are total losers.
- It might be obvious by now, but we'll repeat it anyway: Donne treats these three things like people.
- What do poison, war, and sickness have in common?
- Easy: they all kill lots and lots of people.
- Moreover, they are all generally considered bad or painful ways to die.

Lines 11-12

And poppy'or charms can make us sleep as well
And better than thy stroke; why swell'st thou then?

- In lines 5-6, the speaker argues that death will be just like sleep, except even better.
- But, now, he's all, "Who needs Death anyway? If I want to sleep really well, I can just use drugs and magic charms!"
- This seems to conflict with the idea that Death is supposed to be way more pleasurable than sleep, but who cares?
- The speaker's on a roll, and doesn't have time to think about whether his arguments make perfect sense.
- When you're trying to insult someone, it's more important to be clever and think on your feet.
- The "poppy" is a flower used to make opium, an old-fashioned drug that makes people really happy, but also turns their skin yellow.
- In fact, drugs and magic charms work even "better" than Death at bringing on sleep.
- (We're like: and you know this *how*?)
- And, "stroke" is another interesting word.
- It could refer to "stroking" someone, like one might stroke a child's head to put him to sleep.

- Or, it could refer to the "stroke" of a sword, which is obviously much more violent.
- Or, it could imply the "stroke" of a clock at the exact moment of death.
- Totally demolishing Death's claim to be the ultimate sleep aid, the speaker puts Death in his place, telling him not to "swell" with pride.
- This rhetorical question culminates the poem's entire argument up to this point.

Lines 13-14

One short sleep past, we wake eternally,
And death shall be no more; Death, thou shalt die.

- Donne, and the Metaphysical Poets in general, are masters of the surprise ending, and this one is no exception.
- First, he returns to the idea of death as "sleep," which gets a bit more complicated here because he gives a time-frame: it's a "short sleep."
- In traditional Christian theology, it is thought that, when people died, it is like they are asleep until the end of the world or Judgment Day.
- At this point, Jesus wakes everyone up to lead them to Heaven, where they will spend eternity.
- Therefore, when the Apocalypse happens and the world ends, there isn't any more death. All good Christians will have eternal life in Heaven.
- The poem's final words seal the deal: "Death, thou shalt die."
- If this is an action movie, this is be the witty line the hero says right before wasting the villain, like Arnold Schwarzenegger's "Hasta la vista, baby," in *Terminator 2*.
- And, by the way, it also makes no sense on a literal level.
- Assuming Death does not kill himself, who's going to kill him other than, um, Death?
- Clearly, the final "die" just means that he won't exist anymore.
- It's a classic Metaphysical Poet move to end a poem on a line that seems to contradict itself.
- But, he sure got the better of that chump, Death.

3.6 CHECK YOUR PROGRESS

1. What is the main theme of Death be not proud?

   The central theme of the poem "Death be not Proud" by John Donne is the powerlessness of death. According to Donne, death is but a pathway to eternal life, and as such is not something "mighty and dreadful" as some may believe it to be.

2. How is Death personified in Death Be Not Proud?

The personification of death creates a feeling that death is less powerful than we think. Donne creates and image of death that is not mysterious, not in control, and a slave of low status. He does this by undermining the idea of death as bound to the rules of "fate, chance, kings, and desperate men."

3. When was Death Be Not Proud written?

1610

4. Who is the speaker in Death Be Not Proud?

John Donne's "Death Be Not Proud" is narrated by an anonymous first person speaker.

3.10 END EXERCISE

1. What is the theme of Death Be Not Proud by Donne?
2. Why,according to the poem,should 'death be not proud'?
3. Write a critical appreciation of the poem Death Be Not Proud by Donne

3.11SUGGESTED READING

1. Bald, R. C.: *Donne's Influence in English Literature.* Peter Smith, Gloucester, Massachusetts USA, 1965
2. Donne, John. *The Complete English Poems,* edited by A.J. Smith. New York: Penguin Books, 1986.
3. *Grierson, Herbert J. C., ed. (1902). The Poems of John Donne. Oxford: University Press.* In two volumes
4. *Guibbory, Achsah, ed. (2006). The Cambridge Companion to Donne. Cambridge: University Press.*

BLOCK II: POETRY - II

UNIT-IV TO HIS COY MISTRESS, THE GARDEN ANDREW MARVELL

Structure

4. INTRODUCTION

Andrew Marvell was a 17th century English metaphysical poet and an infrequent member of the English Parliament's House of Commons. Marvell was known as a strong supporter of Republican ideals during the English Revolution of 1649.

You've probably heard of haikus, lyrical poems and limericks. All of those types of poetry have specific qualities that allow us to group them together. Metaphysical poetry is a little bit different. The poems classified in this group do share common characteristics: they are all highly intellectualized, use rather strange imagery, use frequent paradox and contain extremely complicated thought.

However, metaphysical poetry is not regarded as a genre of poetry. In fact, the main poets of this group didn't read each other's work and didn't know that they were even part of a classification.

Literary critic and poet Samuel Johnson first coined the term 'metaphysical poetry' in his book Lives of the Most Eminent English Poets (1179-1781).

In the book, Johnson wrote about a group of 17th-century British poets that included John Donne, George Herbert, Richard Crashaw, Andrew Marvell and Henry Vaughan. He noted how the poets shared many common characteristics, especially ones of wit and elaborate style.

The word 'meta' means 'after,' so the literal translation of 'metaphysical' is 'after the physical.' Basically, metaphysics deals with questions that can't be explained by science. It questions the nature of reality in a philosophical way.

Here are some common metaphysical questions:

- Does God exist?
- Is there a difference between the way things appear to us and the way they really are? Essentially, what is the difference between reality and perception?
- Is everything that happens already predetermined? If so, then is free choice non-existent?
- Is consciousness limited to the brain?

Metaphysics can cover a broad range of topics from religious to consciousness; however, all the questions about metaphysics ponder the nature of reality. And of course, there is no one correct answer to any of these questions. Metaphysics is about exploration and philosophy, not about science and math.

4.1 CHARACTERISTICS OF METAPHYSICAL POETRY

The group of metaphysical poets that we mentioned earlier is obviously not the only poets or philosophers or writers that deal with metaphysical questions. There are other more specific characteristics that prompted Johnson to place the 17th-century poets together.

Perhaps the most common characteristic is that metaphysical poetry contained large doses of wit. In fact, although the poets were examining serious questions about the existence of God or whether a human could possibly perceive the world, the poets were sure to ponder those questions with humor.

Metaphysical poetry also sought to shock the reader and wake him or her up from his or her normal existence in order to question the unquestionable. The poetry often mixed ordinary speech with paradoxes and puns. The results were strange, comparing unlikely things, such as lovers to a compass or the soul to a drop of dew. These weird comparisons were called conceits.

Metaphysical poetry also explored a few common themes. They all had a religious sentiment. In addition, many of the poems explored the theme of carpe diem (seize the day) and investigated the humanity of life.

One great way to analyze metaphysical poetry is to consider how the poems are about both thought and feeling. Think about it. How could you possibly write a poem about the existence of God if you didn't have some emotional reaction to such an enormous, life-altering question?

Metaphysical poet

- John Donne.
- Andrew Marvell.
- George Herbert.
- Richard Crashaw.
- Henry Vaughan.
- Abraham Cowley.
- John Cleveland.
- Edward Benlowes.

4.2 ANDREW MARVELL'S LIFE AND WORKS

Andrew Marvell was born in 1621 in Winestead-in-Holderness, East Riding of Yorkshire to a clergyman father, also named Andrew Marvell. The younger Marvell matriculated at Trinity College, Cambridge, when he was 13 years old. During this time, Mavell briefly converted to Catholicism and moved to London, but, at the urging of his father, he returned to Cambridge and completed his Bachelor of Arts degree.

After graduating from Cambridge, Marvell spent the next decade traveling abroad. He eventually took a position as the tutor to the daughter of Lord Fairfax and moved into their home in Nun Appleton, Yorkshire. His time in Fairfax's employ inspired one of Andrew Marvell's most well-known poems, "Upon Appleton House." He also wrote several lyric poems during this time. Later, Marvell wrote poems to honor Oliver Cromwell, the military leader who led the English Revolution and eventually became the Lord Protectorate of the Commonwealth. In 1653, Marvell took a position as the tutor to Cromwell's ward, William Dutton. Four years later, Marvell became the assistant to John Milton while the controversial poet served as the Latin Secretaryship to the Council of State.

After Cromwell died, the monarchy of Charles II was restored. Marvell publicly defended John Milton against the royalists, contributing a poem praising Milton to the second edition of Milton's epic, *Paradise Lost*. Marvell then served as a Member of Parliament (MP) for Hull from 1659 until his death in 1678. During this time, Marvell became known for his

satirical pamphlets and political writings, especially *The Rehearsal Transposed*, his infamous attack on Samuel Parker, the Archdeacon of Canterbury. Marvell's sudden death was a shock because of his seemingly good health, and led to rumors that political adversaries had poisoned him. However, these notions were later proven false.

4.3 SUMMARY OF "TO HIS COY MISTRESS"

Andrew Marvell is known for his odd writing style and beautifully metaphysical poetry. He writes about love and life, and plays with elements of time and space. He is most famous for his poem “To His Coy Mistress.” Published posthumously and a fine example of his writing style, “To His Coy Mistress” has inspired much discussion. The poem concerns love, romance, and the aphorism “carpe diem” – living life to the fullest.

As the poem begins, the speaker is talking about the woman of his dreams. He has attempted many times to court her, but she has shown no interest. In the first stanza, the speaker explains that if he were not constrained by time, by a normal lifespan, he would be able to show her how eternal and deep his love is. He would love her and admire every part of her body intimately. He would admire her eyes for a hundred years, and then take two hundred to admire each breast. He would spend thirty thousand years to admire the rest of her, leaving an entire age to give her his heart. He also tells her that with this limitless time, he would never tire of her resistance and rejection of his advances, and that her coyness would never dissuade him from trying to spend all of eternity together.

In the second stanza, he sadly speaks of the brevity of life, personifying time in a titan-like fashion: “at my back I always hear Time’s wingèd chariot hurrying near.” In death, there is no love or romance; he attempts to persuade her to love him by reminding her how short human life is, that their time to be together is brief, and they must hurry to enjoy one another before it is over.

In the third stanza, Marvell writes, “Now let us sport us while we may, and now, like amorous birds of prey.” This stanza is another attempt to get this woman to fall for him. He almost begs her to change her mind, to requite his loving efforts so they can spend the rest of what little time they have together. He does this by using a variety of powerful and almost jarring metaphors. The speaker ends his lament with, “though we cannot make our sun stand still, yet we will make him run,” meaning, although he is unable to stop time, if they were together, they would be so happy that time would fly by.

Critics have called this poem a powerful love story, praising it for its romantic and self-sacrificing elements, where the speaker would truly do anything for the subject. However, delving deeper, critics have found that

Andrew Marvell is a master of sarcasm and irony. The metaphors in this poem uttered by other would be great declarations of love. However, Marvell uses such vivid imagery and words to portray ridiculousness. The poem depends on capricious and whimsical phrases that sound less serious and more ironic. The poet uses many death metaphors in the second stanza: "thy marble vault, shall sound my echoing song," "worms shall try that long preserved virginity," "into ashes all my lust," and "the grave's a fine and private place." These vividly worded metaphors lend irony as the speaker uses the threat of death to woo this woman.

"To His Coy Mistress" is a structured poem written in iambic tetrameter, its rhymes in couplets. Poets, many of whom borrowed phrases such as "world enough and time" and "vaster than empires and more slow," have praised the poem. Contemporary authors, such as B. F. Skinner and Stephen King, have borrowed lines from the poem to illustrate their characters' fear of the brevity of life. Other poets, including Anne Finch and A. D. Hope, have written poems from the female subject's point of view in response to Marvell. Though it was published more than three hundred years ago, its themes still resonate today.

4.4 STANZA WISE EXPLANATION OF TO HIS COY MISTRESS

STANZA I (LINES 1-20)

Lines 1-2

Had we but world enough, and time,
This coyness, Lady, were no crime

- The speaker starts off by telling the mistress that *if* there was enough time and enough space ("world enough, and time"), then her "coyness" (see "What's up with the title" for some definitions) wouldn't be a criminal act.
- This is a roundabout way of calling her a criminal, and makes us think of jails, courtrooms, and punishments.
- Hmmm. What exactly is her crime? What is she being "coy" about?

Lines 3-4

We would sit down and think which way
To walk and pass our long love's day.

- In any case, he continues…. If they had all the time and space they wanted, they could Google everything, read guide books, and carefully consider where they might go next, while aimlessly strolling and resting whenever they pleased.

Line 5

Thou by the Indian Ganges' side

- She could hang out on the bank of the "Indian Ganges" finding "rubies."
- The Ganges River is considered sacred and holy by many people all over the world. In Marvell's time, the Ganges is pure and pristine. Now, many parts of it are incredibly polluted.

Lines 5-6

Thou by the Indian Ganges' side
Shouldst rubies find: I by the tide

- And, he would be across the world at the Humber tidal estuary, skipping in the froth from the waves and whining. (Actually, he says "complain," which also means "love song.")
- This would place them far away from each other, obviously.
- The speaker doesn't sound thrilled at the idea of a long-distance relationship.

Lines 7-10

Of Humber would complain. I would
Love you ten years before the Flood,
And you should, if you please, refuse
Till the conversion of the Jews.

- He would go back in time to Noah and the Flood, and forward in time to the "conversion of the Jews," all the while loving her.
- The speaker's grand, Biblical language mocks poems which describe love in divine terms.

Lines 11-12

My vegetable love should grow
Vaster than empires, and more slow;

- Then, we get one of the poem's most famous lines. The speaker starts telling the mistress about his "vegetable love."
- Much debate occurs over the meaning of this term.
- The word "slow" in line 12 gives us a clue. We think "vegetable love" is "organic love" – love without the pressure of anything but nature, a natural process resulting in something nourishing – vegetables.
- But, be careful. Since it's organic, vegetable love will cost a little more in the grocery store.
- We can't neglect another connotation, either.
- A certain part of the male anatomy is shaped like certain members of the vegetable kingdom. Vegetable love also refers to that.
- Some literary critics think the "vegetable" in "vegetable love" refers to the female anatomy, as well.
- We'll let you do the math on your own.

Lines 13-17

An hundred years should go to praise
Thine eyes and on thy forehead gaze;

Notes

Two hundred to adore each breast,
But thirty thousand to the rest;
An age at least to every part,

- Anyhow, he says that, *if* he had time, he would give her compliments about each of her individual body parts, and he would spend a bazillion years doing it.

Line 18

And the last age should show your heart.

- And then, finally, after all that complimenting, she would "show [her] heart," presumably by having sex with him.

Line 19-20

For, Lady, you deserve this state,
Nor would I love at lower rate.

- You're worth it, too, he says, and I wouldn't give you anything less than that first-class love.
- The word "rate" cleverly links with the word "heart" of the previous line, making us think of "heart rate."

Lines 21-22

But at my back I always hear
Time's wingèd chariot hurrying near;

- And, then, he gives her a huge gigantic "BUT." Ouch. You see, the speaker hears something behind him: "Time's winged chariot," to be exact.
- He's being chased down by Time's hybrid car!
- He doesn't say who's driving, but we can assume it's probably Time.

Lines 23-24

And yonder all before us lie
Deserts of vast eternity.

- Then, he seems to have a hallucination.
- Look, he tells the mistress, look at all this sand. The future is just endless sand.
- We're all going to die.

Line 25

Thy beauty shall no more be found,

- And you won't look so pretty there, missy.

Lines 26

Nor, in thy marble vault, shall sound

- You sure won't be able to hear my pretty song when you are in a "grave."

Lines 27-28

My echoing song: then worms shall try
That long preserved virginity,

- This next part is even creepier.

- The speaker tells the mistress that, in the grave, worms will have sex with her.
- According to the line, she's a virgin.

Line 29

And your quaint honour turn to dust,

- In the grave, her "quaint honor" will completely disintegrate.
- According to *The Norton Anthology of English Literature*, "quaint" is a euphemism that means "vagina."
- So, he's telling her that she can't take her virginity with her into the afterlife, and making icky jokes about her vagina.

Line 30

And into ashes all my lust:

- Next, he tells her that if they die without having sex together, his "lust" or desire, will all burn up, with nothing left but the "ashes."
- Interestingly, he seems to imply that, if he can't have sex with her, he won't have sex at all.

Lines 31-32

The grave 's a fine and private place,
But none, I think, do there embrace.

- He rubs in the whole thing by telling her that coffins are great: they have lots of privacy, but no hugging!

Line 33

Now therefore, while the youthful hue

- Luckily, he leaves all that morbidity behind, and gives us the old "now, therefore." By this, the speaker suggests that his argument is successful, and that he's about to tell the mistress what she should do, since his argument is so successful.

Lines 34-36

Sits on thy skin like morning dew,
And while thy willing soul transpires
At every pore with instant fires,

- He kind of brings her back from the grave here. Just a minute ago, he imagines her dead in the crypt, and, now, he tells her how young she is, and how her soul rushes around excitedly inside her, leaking out through her pores.
- "Transpire" has a few fun meanings that you can ponder.
- The first is "to come to light."
- The second is "to happen."
- The third actually has to do with plants. If a plant "transpires," it loses water vapor through its stomata (little pores on a plant's leaves), a crucial part of photosynthesis.

Line 37

Now let us sport us while we may,

Notes

- Since you are transpiring (rhymes with "perspiring") and all, let's play some games, he tells her.
- Then, he gets a brilliant idea.

Line 38

And now, like amorous birds of prey,

- They should pretend to be birds of prey, mating!
- (Sounds a little dangerous to us.)
- Also, the word "prey" introduces violence, and therefore uneasiness, into the scene.

Line 39

Rather at once our time devour

- But, before the games begin, we should have a little pre-mating dinner.
- Here, honey, try this seared fillet-o-time, on a bed of vegetable love.
- And for dessert – time capsules!
- See, time deserves to be eaten.

Line 40

Than languish in his slow-chapt power.

- Time exerts its "slow-chapped power" over the speaker for far too long.
- According to the *Norton Anthology of English Literature*, "slow-chapped power" means "slowly devouring jaws."
- In short, he feels like he's dying in Time's mouth, and that time is slowly eating him up.
- He wants to turn the tables, and thinks that sex, or so he tells his mistress, is the way to get time under his control.

Lines 41-42

Let us roll all our strength and all
Our sweetness up into one ball,

- Next comes his actual description of sex. The rolling up in a ball doesn't sound so bad. "Strength" carries on the idea of sex as sport from line 37. Come to think of it, "ball" works that way, too.

Lines 43-44

And tear our pleasures with rough strife
Thorough the iron gates of life:

- But, what's with "tear" and "strife"?
- It makes sense from the speaker's perspective.
- He claims to believe that sex is the way to another world, a way to break out of the prison of time.
- This also suggests that he thinks that bringing the "strife" of life into the bedroom will enhance the sexual experience.

Lines 45-46

Thus, though we cannot make our sun
Stand still, yet we will make him run.

Notes

- In this final couplet (a couplet is a stanza made up of two lines, usually rhyming), the speaker seems a little bit calmer.
- He talks about the sun now, instead of time.
- In his time, the sun is thought to control time.
- In the end, he admits that sex is a compromise.
- They can't use it to stop time, but they can use it to make time go faster.
- What? If time goes faster, won't the speaker and the mistress die sooner?
- Not if he's in control.
- And, not if, as we suggest in "Symbols, Images and Wordplay" under "The Great Beyond," the sun and time, also represent death.
- If they can make time run, it won't have time to kill people.
- Er, or something like that.
- It's not necessarily the most rational argument, but it has its charm.
- And, the speaker isn't the first person to think that sex is the answer to all problems.
- In any case, the final couplet can give you food for thought for years.

4.5 ANALYSIS OF "TO HIS COY MISTRESS"

Marvell wrote this poem in the classical tradition of a Latin love elegy, in which the speaker praises his mistress or lover through the motif of carpe diem, or "seize the day." The poem also reflects the tradition of the erotic blazon, in which a poet constructs elaborate images of his lover's beauty by carving her body into parts. Its verse form consists of rhymed couplets in iambic tetrameter, proceeding as AA, BB, CC, and so forth.

The speaker begins by constructing a thorough and elaborate conceit of the many things he "would" do to honor the lady properly, if the two lovers indeed had enough time. He posits impossible stretches of time during which the two might play games of courtship. He claims he could love her from ten years before the Biblical flood narrated in the Book of Genesis, while the Lady could refuse his advances up until the "conversion of the Jews," which refers to the day of Christian judgment prophesied for the end of times in the New Testament's Book of Revelations.

The speaker then uses the metaphor of a "vegetable love" to suggest a slow and steady growth that might increase to vast proportions, perhaps encoding a phallic suggestion. This would allow him to praise his lady's features – eyes, forehead, breasts, and heart – in increments of hundreds and even thousands of years, which he says that the lady clearly deserves

due to her superior stature. He assures the Lady that he would never value her at a “lower rate” than she deserves, at least in an ideal world where time is unlimited.

Marvell praises the lady’s beauty by complimenting her individual features using a device called an erotic blazon, which also evokes the influential techniques of 15th and 16th century Petrarchan love poetry. Petrarchan poetry is based upon rarifying and distancing the female beloved, making her into an unattainable object. In this poem, though, the speaker only uses these devices to suggest that distancing himself from his lover is mindless, because they do not have the limitless time necessary for the speaker to praise the Lady sufficiently. He therefore constructs an erotic blazon only to assert its futility.

The poem’s mood shifts in line 21, when the speaker asserts that “Time's winged chariot” is always near. The speaker’s rhetoric changes from an acknowledgement of the Lady’s limitless virtue to insisting on the radical limitations of their time as embodied beings. Once dead, he assures the Lady, her virtues and her beauty will lie in the grave along with her body as it turns to dust. Likewise, the speaker imagines his lust being reduced to ashes, while the chance for the two lovers to join sexually will be lost forever.

4.6 CHECK YOUR PROGRESS

1. By which river would she find rubies if they had all the time in the world?

   Ganges

2. By which river would Marvell himself have time to "complain"?

   Humber

3. Which momentous event in the Bible does he mention to show how long he would spend loving her if they only had the time?

   The Flood

4. What unusual word does he use to describe his love when he says it will grow "Vaster than empires, and more slow"?

   Vegetable

5. Which of the following is not mentioned as a part of her body that he would spend years praising or gazing at if they had unlimited time?

Her hair.

4.7 END EXERCISE

Notes

1. What is the significance of the phrase “vegetable love” in Marvell’s poem, “To His Coy Mistress?”
2. Write a critical appreciation of the poem “To His Coy Mistress?”

4.8 SUMMARY OF “THE GARDEN”

“The Garden” begins with the speaker reflecting upon the vanity and inferiority of man’s devotion to public life in politics, war, and civic service. Instead, the speaker values a retreat to “Fair Quiet” and its sister, “Innocence,” in a private garden. The speaker portrays the garden as a space of “sacred plants,” removed from society and its “rude” demands. He praises the garden for its shade of “lovely green,” which he sees as superior to the white and red hues that commonly signify passionate love.

The speaker claims that when passion has run its course, love turns people towards a contemplative life surrounded by nature. He praises the abundance of fruits and plants in the garden, imagining himself tripping over melons and falling upon the grass. Meanwhile, his mind retreats into a state of inner happiness, allowing him to create and contemplate “other worlds and other seas.” The speaker then returns to addressing the garden, where he envisions his soul releasing itself from his body and perching in the trees like a bird. He compares the scene to the “happy garden-state” of Eden, the Biblical paradise in which God created Adam and Eve. The poem ends with the speaker imagining the garden as its own cosmos, with a sun running through a “fragrant zodiac” and an “industrious bee” whose work computes the passage of time.

4.9 STANZA WISE EXPLANATION OF THE GARDEN

How vainly men themselves amaze

To win the palm, the oak, or bays,

And their uncessant labours see

Crown’d from some single herb or tree,

Whose short and narrow verged shade

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Does prudently their toils upbraid;

While all flow’rs and all trees do close

To weave the garlands of repose.

How futile are the endeavours of men by means of which they simply go crazy in order to win a crown of the leaves of a palm-tree or an oak-tree or a laurel tree for their military, or civic, or poetic achievements. They perform unceasing (or endless) labours in order to obtain a crown of leaves from a single tree or herb. The short and ever-narrowing shades of these trees wisely rebuke such men for their hard labours; while all flowers and all trees act unitedly to weave garlands with their shades, these garlands being the garlands of rest and tranquillity and therefore far superior to the garlands or crowns of leaves which those men seek.

Fair Quiet, have I found thee here,

And Innocence, thy sister dear!

Mistaken long, I sought you then

In busy companies of men;

Your sacred plants, if here below,

Only among the plants will grow.

Society is all but rude,

To this delicious solitude.

Fair Quiet, I have found you here in this garden; and I have found here your dear sister, Innocence, also. For a long time I made the mistake of seeking you both in the company of busy men. But, if at all your sacred plants grow here on the earth, they grow only among the plants of a garden and not in places crowded with human beings. The company of human beings is nothing but barbarous as compared with this enjoyable solitude in the garden.

No white nor red was ever seen

So am’rous as this lovely green.

Fond lovers, cruel as their flame,

Cut in these trees their mistress' name;

Little, alas, they know or heed

How far these beauties hers exceed!

Fair trees! wheres'e'er your barks I wound,

No name shall but your own be found.

Neither the whiteness of the complexion nor the redness of the lips of ladies has ever been known to be so loving as the lovely green colour of the plants and leaves in a garden. Doting lovers, who are as cruel in their actions as the flame of love which torments them, show their cruelty by carving the names of their sweethearts with knives on the barks of trees. It is regrettable that either these lovers are not quite aware of, or they do not pay enough attention to, the fact that the beauties of a garden are far more attractive than the beauties of their ladies. So far as I am concerned, O fair trees, wherever I happen to make use of a knife to cut into your barks, I shall carve no woman's name there but only your own names.

When we have run our passion's heat,

Love hither makes his best retreat.

The gods, that mortal beauty chase,

Still in a tree did end their race:

Apollo hunted Daphne so,

Only that she might laurel grow;

And Pan did after Syrinx speed,

Not as a nymph, but for a reed.

When our love has run its course, and our passion has been exhausted, we can withdraw into a garden for rest and refreshment. Or, when Cupid, the god of love, is not actively at work to people fall in love, he withdraws into a garden for relaxation. The gods who run after earthly women, whom they

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think beautiful, find that their chase has ended in their getting hold of trees instead of women. For instance, god Apollo ran after the nymph, Daphne, not in order that he should hold the laurel tree into which Daphne was to be transferred. Similarly, god Pan hotly pursued the nymph Syrinx not in order to satisfy his lust but because he wanted to get hold of a reed into which that nymph was to be metamorphosed.

What wond’rous life in this I lead!

Ripe apples drop about my head;

The luscious clusters of the vine

Upon my mouth do crush their wine;

The nectarine and curious peach

Into my hands themselves do reach;

Stumbling on melons as I pass,

Ensnar’d with flow’rs, I fall on grass.

What a wonderful time I am having in this garden! Ripe apples hang downwards from the trees so as to touch my head. The delicious bunches of grapes rowing on the vines come into such a close contact with my lips, I walk, that their juice enters my mouth. The nectarines and the exquisitely-formed peaches come into my hands of their own accord, without my making any effort whatsoever. The melons grow on the ground in such plenty that, as I walk on, my feet strike against them and my walking is obstructed; and, entangled among the flowers, I fall down on the grass.

Meanwhile the mind, from pleasure less,

Withdraws into its happiness;

The mind, that ocean where each kind

Does straight its own resemblance find,

Yet it creates, transcending these,

Far other worlds, and other seas;

Annihilating all that's made

To a green thought in a green shade.

While my body remains on the grass, my mind withdraws itself from the body because it is not interested in the lesser or inferior pleasures offered by the fruits. My mind seeks happiness of a different kind which originates from the mind itself. The mind is like an ocean where each creature living on land has a counterpart in water. However, the mind can also create altogether different lands and different oceans which quite surpass the real lands and real oceans. The mind reduces everything that has been created to nothingness, giving rise to fresh and vigorous thoughts in the shade of a green tree.

Here at the fountain's sliding foot,

Or at some fruit tree's mossy root,

Casting the body's vest aside,

My soul into the boughs does glide;

There like a bird it sits and sings,

Then whets, and combs its silver wings;

And, till prepar'd for longer flight,

Waves in its plumes the various light.

Here, close to fountains, where my feet slip on account of the wetness of the ground, or, close to some fruit trees the lower parts of the trunks of which are covered with moss, my Soul discards the outer garment of the body and goes noiselessly into the branches of the trees. There, on the branches, my Soul sits like a bird and sings; then my Soul preens and combs its bright wings as a bird does; and finally, having prepared itself for a longer flight, waves the manifold light in its wings.

Such was that happy garden-state,

While man there walk'd without a mate;

After a place so pure and sweet,

What other help could yet be meet!

But 'twas beyond a mortal's share

To wander solitary there:

Two paradises 'twere in one

To live in paradise alone.

Here I find myself in the same happy state in which Adam was when in the Garden of Eden he walked alone, without a companion. When he found himself in such a pure and sweet place, no comparison could have been appropriate for him. Or, finding himself in such a pure and sweet place as the Garden of Eden, Adam could not have wished for any companion, and no companion could have suited him. But it was not the happy lot of a mortal to be allowed to roam about along in that place. Had he continued to live alone in the Gardens of Eden, he would have enjoyed the happiness of two Paradises – one, the Paradise which was the Garden of Eden, and second, the Paradise of being alone.

How well the skillful gard'ner drew

Of flow'rs and herbs this dial new,

Where from above the milder sun

Does through a fragrant zodiac run;

And as it works, th' industrious bee

Computes its time as well as we.

How could such sweet and wholesome hours

Be reckon'd but with herbs and flow'rs!

How skilful was the gardener who made the flowers and plants grow here in such a manner and according to such a pattern that they collectively serve as a sun-dial. The rays of the sun fall on this sun-dial with a diminished heat after passing through the green leaves which may be compared to the Signs of the Zodiac— Zodiac is the name given to that belt of the heavens, which includes all the apparent positions of the sun and

planets. And the hard-working bee, while at work, is able to calculate the passing of time as correctly as we human beings can, by consulting this sundial. After all, how the passing of such sweet and refreshing hours could be calculated in the garden except by means of the sun-dial formed by plants and flowers.

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4.10 ANALYSIS OF THE GARDEN

"The Garden" is divided into 9 numbered stanzas, each of which contains 4 rhymed couplets of iambic pentameter. Its subject matter is the tranquility of retirement from public life. Most critics associate the poem's content with Marvell's own retirement from his position as tutor to Mary Fairfax, whose father, Thomas, was a General in Oliver Cromwell's army during the English Civil War.

In the first stanza, the speaker mentions three forms of public virtue associated with the emblem of a particular plant's leaves: the palm for military virtue, the oak for civic virtue, and the bay (or laurel) for poetic virtue. However, these symbols also suggest the limitations of the pursuits they signify, since the wreaths are only made of trimmings from the actual plants. Public life and devotion to virtue must come to an end one day. The speaker suggests that just as flowers and trees "do close / To weave the garlands of repose," so must individuals retreat from social obligation into retired contemplation.

The speaker goes on to praise the solitude and quiet of his retreat into the garden, believing that he was mistaken to have once sought "Fair Quiet' and "Innocence" among the "busy companies of men." He also associates his private retreat with a holy experience, stating that the "sacred plants" of quiet and innocence can only grow amongst the organic plants in the garden. In other words, the material surrounding of the garden makes room in the speaker's heart and mind for the cultivation of spiritual values, which life in society has forced him to disregard.

The speaker continues to develop his extended conceit of the garden's superior virtues, finding its "lovely green" more favorable than red and white which are the colors poets most often used in erotic poetry to describe the lips, teeth, face, and body of a beloved. Poets may carve the name of their beloved into trees, but the speaker finds such actions to be fruitless, because the each tree already contains a more beautiful imprint: a proper name. By using this image, Marvell refers to the Renaissance doctrine of *signatura rerum*, or "signature of all things", which held that God imprinted each entity he created with the sign of its proper name, and

gave Adam the power to recognize these signs. The speaker thus imagines his experience in the garden as a paradisal return to Adam's perfect knowledge of creation.

The speaker continues to praise the abundant fruits, vines, flowers, and grass in the garden, but at the end of stanza five, the speaker's image of this natural cornucopia abruptly shifts when he finds himself "Stumbling on melons" and "Insnared with flow'rs." He falls onto the grass, which suggests that the garden's private efflorescence has become too much for him to manage, as if it ahs overwhelmed his bodily senses. Hence, he retreats into his mind, where the powers of contemplation become a source of superior creativity. His mind is capable of making other worlds and "other seas" that transcend the limitations of physical embodiment, thereby "annihilating all that's made / To a green thought in a green shade." Since this new shade of green denotes the creative power of the intellect, it appears to surpass the "lovely green" plants and trees that the speaker mentioned earlier.

The speaker then presents an image of his soul detaching from his body, but remaining in the garden. It simply glides into the tree limbs like a bird, waving its wings to reflect the light of the sun until it is ready for its "longer flight." The image suggests that during the soul's time on Earth, it is possible for it to transcend some of the physical body's limitations, as we see in the speaker's previous contemplation of a "green thought in a green shade." Yet the soul cannot entirely detach from the physical world until the moment of bodily death, so for the time being it must remain perched upon the highest reaches that the garden allows. Thus, the poem's final stanza contains an extended metaphor comparing the garden to a private universe, containing its own "fragrant zodiac" of flowers and a cosmic timekeeper in the form of the bee, whose industrious labors mark the passage of the time.

4.11CHECK YOUR PROGRESS

1. In what way does Marvell relate classical myth to the creation in "The Garden"?
2. How to emphasize the sense of displacement in "The Garden?"

4.12 END EXERCISE

1. What is the theme of the poem " thoughts in a garden" by andrew marvell ?
2. Write a critical appreciation of the poem "The Garden"?

4.13 SUGGESTED READINGS

Notes

Marvell: The Writer in Public LifeBy Annabel Patterson
Andrew Marvell and the 'Painter Satires': A Computational Approach to Their AuthorshipBy Burrows, John
English Lyric Poetry: The Early Seventeenth CenturyBy Jonathan F. S. Post

UNIT-V THE PULLEY, VIRTUE GEORGE HERBERT

Structure

5. INTRODUCTION

George Herbert was an English poet, orator and Anglican priest with a Welsh origin. He had descended from a wealthy family and thus, was educated well. Herbert was an excellent student of language and music in his college days. Initially, he dreamt of becoming a prominent priest but his scholarship brought him into the notice of King James I/VI. During 1630s, Herbert surrendered his secular aspirations to take holy orders in the Church of England. Thereafter, he spent all his life serving as a rector of the little parish of Fugglestone St Peter with Bemerton St Andrew, near Salisbury. Herbert is also greatly known for his flawless care for his parishioners. He worked on religious poetry which was distinguished by a precision of language, a rhythmical versatility, and brilliant use of imagery. Some of the most popular poems of Herbert are "King of Glory, King of Peace" (Praise), "Let All the World in Every Corner Sing" (Antiphon) and "Teach me, my God and King" (The Elixir).

5.1GEORGE HERBERT LIFE AND WORKS

George Herbert Childhood and Early Life

Herbert was born on 3rd April, 1593 in Montgomery in Wales. He belonged to a wealthy, prominent and intellectual family. Also, his family was greatly devoted to arts. His mother, Magdalen, was a patron and friend of several poets including John Donne. His father, Richard Herbert, Lord of Cherbury passed away when George was just three years old. Herbert had 9 siblings, including Edward who later became Lord Herbert of Cherbury and a crucial poet and philosopher. Edward was also frequently called "the father of English deism". Herbert enrolled inWestminster School when he

was around 12 and became a day student. Sometime later he rose up to the level of scholar and later in 1609, got admission in Trinity College, Cambridge on the basis of scholarship. Herbert gained his bachelor's degree and later master's degree from the same college in 1613. After receiving degrees with distinction from Westminster School and Trinity College, Cambridge, he was elected as a major fellow in his college. Herbert, in 1618, got appointment as a reader in Rhetoric at Cambridge. In 1620, he was chosen for the post of orator at Cambridge University. Herbert worked as an orator till 1628. Herbert, in 1624, became aMember of Parliament and represented Montgomeryshire. Although everything was favoring him to build a career at court with respectful positions and kindness of James I towards him but the deaths of King in 1625 and his two most influential patrons reversed the situation against him. However, it is believed that the servings of Herbert to the parliament may have ended in 1624 as no records are found in 1625 Commons Journal by his name.

Priesthood

In 1630, Herbert acquired his duties in Bemerton, a rural parish in Wiltshire which is about 75 miles southwest of London. In Bemerton, Herbert preached and worked on poems. He also helped in the reconstruction of the church with his own funds. In 1633, he completed a collection of his poems titled,"The Temple". This work presented an impression of the architectural style of churches with the help of meaning of the words and their visible structure. Herbert treated the themes of God and Love as both psychological forces and metaphysical phenomena. He only survived three years after taking holy duties. Also it is said that lying on his deathbed, he handed over the manuscript of "The Temple" to Nicholas Ferrar, who was the founder of a semi-monastic Anglican religious community at Little Gidding, asking him to publish the same if he thinks that it might "turn to the advantage of any dejected poor soul" and otherwise burn them.

Works

One of the most looked up works of Herbert is "Easter Wings", which was a pattern-based poem. In the work, the words are not only supposed to be read but also the structure is to look out for. To accomplish the same, the poem was published on two pages of the book, sideways, in a way that reflected as if two birds were flying upwards. In 1633, the collection of his poems was published in "The Temple". It contained lots of holy poems and personal ejaculations which were edited by Nicholas Ferrar. The work witnessed eight editions by the year 1690. In 1652, Barnabas Oley also edited Herbert's Remains or sundry pieces of that Sweet Singer, Mr. George Herbert, including A Priest to the Temple, or the countrey parson, Jacula Prudentum, &c. In 1671, second edition came up as A Priest to the Temple or the Country Parson. All the surviving English writing of Herbert

are religious and some of them are also used as hymns too. His religious poetry included “The Altar.” Herbert’s “Jacula Prudentium”, an accumulation of pithy proverbs and was published in 1651. Apart from English, he also wrote poems in Greek and Latin. His work has been attracting many composers to set his poetry into music.

Death
Herbert was going through a bad health and eventually died onMarch 1, 1633 of tuberculosis.

Commemorations
Herbert is commemorated by theAnglican Communion on 27th February every year and by the Calendar of Saints of the Evangelical Lutheran Church in America on March 1. He also has a window to pay him homage in Westminster Abbey and a statue in niche 188 on the West Front of Salisbury Cathedral.

5.2SUMMARY OF THE PULLEY

The Pulley by George Herbert is a religious, metaphysical poem which centers on the ‘pulley’ as a prime conceit in the poem. Herbert wants to unveil the truth that why human beings are so restless and unsatisfying despite having all the things he wants.

After God made this universe, he gathered all the blessings of the world in a glass and distributed them to the human beings one after another. First, he gave the strength, therefore human became strong enough to survive. One by one, god gave them the beauty, wisdom, honor, pleasure and many other blessings. When almost all was gone, God kept ‘rest’ at the bottom of the glass, thinking that ‘both should losers be’ if the ‘rest’ is given. When they get all they want, in the sense of sufficiency, they may forget God. On one hand, when human beings get rest, they forget god and take a rest. As a result, god will lose the love and affection of human beings. On the other hand, when rest is given, people will lose strength, honor, wisdom and beauty and all other human capacities. God knows the man is by birth prone to lethargy. They will get rest at the cost of the progress. Progress and the rest never come together. We get one losing the other. God is sure that man will only praise the things God has given to them not the god himself. Mankind will lose their essence, get tired and wander in search of rest.

In the concluding part of the poem, Herbert gives two reasons behind human going to god. First, they will go to God out of the goodness, faith or divine emotions and inborn loyalty for him. Secondly, if they do not go to

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god out of the first cause, they will go to him when they are tired. Weariness takes human beings to the shadow of god. So, the God decides to keep the mankind away from the rest so as to make him feel the eternal rest can only be found in God. For the sake of the rest, at least man will remember to god and go to him for his love and rest. The repining restlessness or the discontentment with the worldly things will finally lead a man to god. He wanted man to discover the real rest only in Him. He alone can truly give the mankind the rest they frantically seek.

The poet answers in a simple tone that the reason behind man being so unsatisfying and weary is that God has not bestowed us with his precious jewel 'rest', but kept the jewel 'rest' with him. So for the sake of rest, we always run from here to there. We think now we are complete because we have everything, but the moment we feel so, another moment we feel empty and become restless. This is what exactly God wants us to be. If this happens to us then only we remember god and go to him for the 'rest.'

The title of the poem the pulley is a conceit that carries the theme of the poem. In pulley from the mechanical point of view to operate it a kind of power and force has to be applied to one end to lift the object of the other end. The force applied makes a difference to the weight that is being lifted. The 'rest' that god keeps with him is the leverage that draws the mankind towards god. Two quite different objects are forcefully compared here, one from the pure physics that is pulley and the other from the pure religion that is God. The relationship of man and god is compared with the metaphorical pulley. To pull mankind back to the God, back to his origin, God keeps man away from the 'rest.' This can only be possible in the metaphysical conceits. So the title is thematic.

5.3 ANALYSIS OF THE PULLEY

The poem that reveals that when God created man, he created him with lots of blessings like strength, beauty, wisdom, honour, pleasure but then, He placed man under a contract that will put him and his possessions to an end at certain period of time:

The first stanza describes how God made man and blessed him with worldly riches: "When God at first made man, Having a glass of blessings standing by". The stanza also portrays the concept of Trinity as seen in the Biblical creation story in Genesis: "Let us, said he pour on him all we can" (Note the use of the phrase "Let us").

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In the second stanza, God actually poured his blessings of strength, beauty, wisdom, honour and pleasure on man but withheld one important blessing- The Gift of Rest: “Perceiving that, alone of all his treasure, Rest in the bottom lay”.

In the third stanza, God gave his reason for withholding the gift of rest from man. He withdrew this blessing because he felt giving man the gift of rest would make him conceited or excessively proud and man may not worship him: “He would adore my gifts instead of me, And rest in nature, not the God of Nature”.

In the fourth stanza, man is thrown into perpetual restlessness so that he can always remember his creator and turn back to him, whether as a result of goodness or weariness. “Let him be rich and weary, that at least, If goodness lead him not, yet weariness may toss him to my breast” .

5.4 SUMMARY OF VIRTUE

‟Virtue″ is one of the poems in a collection of verse called *The Temple* (1633), which George Herbert wrote during the last three years of his life. By then, he had taken holy orders in the Anglican Church and become rector in Bemerton, England, near Salisbury. Herbert's poems are lyrical and harmonious, reflecting the gentle voice of a country parson spreading the Christian message. He appreciates the beauty of creation not only for its own sake but also because he sees it as a mirror of the goodness of the Creator. Yet, despite Herbert's sense of the world's loveliness, his poems often reflect the transience of that beauty and the folly of investing it with any real value. In ‟Virtue,″ he presents a vision of an eternal world beyond the one available to sense perception.

Implicit in ‟Virtue″ is a delicately expressed struggle between rebellion and obedience. The understated conflict lies between the desire to experience worldly pleasures and the desire—or as Herbert would insist, the need—to surrender to the will of God. The battle waged between rebellion and obedience can be seen more clearly in one of the best-known poems in *The Temple,* ‟The Collar.″ Therein, the poet ‟raves″ against the yoke of submission that he must bear until he hears the voice of God call him ‟child″; then, he submissively yields, as the poem ends with the invocation ‟My Lord!″ This conclusion indicates that what the narrator feels about the experience of the natural world is of less authenticity than an inner voice of authority that directs him toward God.

Herbert's poetry displays a conjunction of intellect and emotion. Carefully crafted structures, like the first three quatrains, or four-line stanzas, of "Virtue," all of which are similarly formed, contain sensuously perceived content, like depictions of daytime, nightfall, a rose, and spring. Such a combination of intellect and emotion, in which the two forces, expressed in bold metaphors and colloquial language, struggle with and illuminate each other, is most apparent in the poetry of one of Herbert's contemporaries, John Donne, and is called metaphysical poetry. In "Virtue," an example of this combination of the intellectual and the sensuous can be seen in the second line of the third quatrain, when the spring is compared to a box of compressed sweets.

In "Virtue," which comprises four quatrains altogether, Herbert reflects on the loveliness of the living world but also on the reality of death. Building momentum by moving from the glory of a day to the beauty of a rose to the richness of springtime, while reiterating at the end of each quatrain that everything "must die," Herbert leads the reader to the last, slightly varied quatrain. There, the cherished thing is not a tangible manifestation of nature but the intangible substance of "a sweet and virtuous soul." When all else succumbs to death, the soul "then chiefly lives." Not through argument but through an accumulation of imagery, Herbert contrasts the passing glories of the mortal world with the eternal glory of the immortal soul and thereby distinguishes between momentary and eternal value.

"Virtue" and many other poems from *The Temple* can be found in *Seventeenth-Century Prose and Poetry*, edited by Alexander M. Witherspoon and Frank J. Warnke and published by Harcourt, Brace & World, in 1963.

5.5 STANZA WISE EXPLANATION OF VIRTUE

1. Sweet spring, full of sweet days and roses
   A box where sweets compacted lie;
   My music shows Ye have your closes,
   And all must die"

Explanation-

These lines form the third stanza of the Poem, 'Virtue by Georgeis Herbert. He was a religious poet. In this stanza he presents the picture of spring season as specimen of natural beauty. In spring season days are calm, cool and bright. Flowers are also in abundance in the season. Both days and flowers are beautiful and they together make the season extremely lovely. But the poet says that his knowledge of the passage of Time shows

that spring also has to change. Summer overakes it.beaut And so the spring must come to an end. In this poem the poet has already shown that a beautiful dayad inspite of its sweet aspect will fade out. A beautiful rose though brightgnt and dazzling, will wither away. And finally the spring will come totorm an end. Hence the conclusion-all must die-has its logical justifica- tion.

2. Only a sweet and virtuous soul
Like season' timber, never gives
But though the whole world turn to coal
Then chiefly lives.

Explanation-

This is the coneluding stanza of the poem "Virtue" by G. Herbert. As he was a religious poet, he emphasises the value of spiritual merits. Virtue is one of them. The poet in the foregoing three stanzas has proved that all things, however beautiful, are sure to die. A day as fine as the bridal of the earth and the sky will turn into evening. A fine rose -with hue, angry and brave-must die. The spring - a box of sweets compacted-will also end. But the poet says that virtue is everlasting. It defies all rules of decay and destruction.look It is lasting like a log of seasoned timber. Though the world may burn and rot and turn to coal, yet a seasoned timber outlives the process of death. Virtue similarly is not perishable though the world may b destroyed by the forces of decay.

3. Sweet day, so calm, so bright
The bridal of the earth and sky
The dew shall weep thy fall to night
For thou must die.

Explanation-

In this opening stanza of the poem Vertue, Herbert speaks about the short-lived nature of a delightfully bright and refreshingly cool and calm day. Its brightness suggests that it is in delightful mood, and is clap in beautiful dress in order to celebrate the wedding of the earth and the sky. Marriage is a happy occasion, when people appear in their best dress, and there is a spirit of joviality all around. In bright day light the earth and the sky seem to meet at the horizon. This fact together with the brightness of day suggests to the poet the idea of the bridale of the earth and the sky. At first the poet is attracted by the beauty and charm of such a day. But soon he remembers that the day with all its beauty, brightness and splendour would come, to an end as soon as darkness would set in. The day will be followed by night, light would be replaced by darkness and tears would be shed in the form of dew-drops to mourn the passing away of day. This

realisation makes the poet sad. The poet's sense of beauty is over shadowed by his knowledge of the transitoriness of all beautiful things. These lines are remarkable because they give us an insight into the metaphysical way of Herbert's thought.

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4. Sweet rose, whose hue angry and brave
Bids the rash gazer wipe his eye,
Thy root is even in its grave,
And thou must die.

Explanation-

These lines have been taken from the poem entitled Vertue written by George Herbert. In the first stanza of the poem, the poet shows the ultimate fare of a cool, calm, bright and sweet day. Here. he speaks of the fate of another beautiful object-a sweet rose. In this second stanza a sweet rose of deep red colour, like the flushed face of an angry or a bold main, is so dazzling to the eyes that no one can look fixedly at it for long time. He has to rub his eyes because of the fatigue caused by dazzle. But even such a sweet and majestic thing is not immune come decay Unlike men who are buried in the grave after death the roots of the rose are buried in the grave ever since its birth. Thus, decay is inherent
in its very existense. The sweet rose is bound to fade away in the same way as a bright day is bound to be followed by a dark night. By givin concrete instances of these two beautiful objects, the poet su that all things of the earth will perish, no matter how beautiful and lovely they are. ggests These lines are important because they concretise the experience of Herbert. The language is metaphysical in true sense of the term. It may be noted here that the idea contained in the first two lines of this stanza is very far fetched and most unusual. The comparison of the colour of a rose with the colour of the face of an angry or bold man is something unusual. But more unusual than this is the assertion thatlate the colour of the rose bids a rash gazer to wipe his eyes out of fatigue Actually, the sight of a beautiful rose is soothing in the eyes. This unusualness is a typical quality of all meta-physical poets.

5.6 CHECK YOUR PROGRESS

1. What is the pulley by George Herbert about?

The **Pulley by George Herbert** is a religious, metaphysical poem which centers on the '**pulley**' as a prime conceit in the poem. **Herbert** wants to unveil the truth that why human beings are so restless and unsatisfying despite having all the things he wants.

2. What is the central idea of the poem the pulley by George Herbert?

In the **poem**, the **central idea** posited by **Herbert** is that when God made man, he poured all his blessings on him, including strength, beauty, wisdom, honor and pleasure.

3. What is the gift of God to man in the poem pulley?
In George Herbert's **poem** “The **Pulley**,” the speaker claims that **God** once bestowed various “blessings” on **man**: “Let us,” said he, “pour on him all we can: Let the world's riches,... What Herbert is saying in this **poem** is that it is the stresses of every day life that are going to bring us closer to **God**.

4. Why is the pulley a metaphysical poem?
Metaphysical poetry is often characterized by an extended metaphor called a conceit. In this **poem**, Herbert uses the metaphor of the **pulley** to illustrate balance in man's relationship with God. ... Therefore, God's gifts make man comfortable in nature, but man's restlessness makes him reach for something spiritual.

5. What is the rhyme scheme of the poem the pulley?
The **poem** has four stanzas each with five lines. The stanzas follow a set **rhyme scheme** of ababa. The key to understanding the **poem's** title is two-fold: the denotation and connotation of the word, **pulley**.

6. What is the meaning of the poem virtue by George Herbert?
George Herbert's **poem** entitled, "**Virtue**," uses images of things that are "sweet" and full of life, and couples them with the dark side of life: inevitable death. The first stanza refers to "sweet day," the joining of earth and sky, with all its positive aspects—cool, calm and bright.

7. Who wrote the poem virtue?
George Herbert

8. Was George Herbert Catholic?
George Herbert. ... **George Herbert** (3 April 1593 – 1 March 1633) was a Welsh-born poet, orator, and priest of the Church of England. His poetry is associated with the writings of the metaphysical poets, and he is recognised as "one of the foremost British devotional lyricists."

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5.7 END EXERCISE

1. What does the expression mean 'So both should losers be' in the poem "The Pulley"?
2. Consider "The Pulley" as a religious poem.
3. How far the title of the poem "The Pulley" is justified?
4. Write Critical Analysis of George Herbert's Virtue as a Lyrical Poem

5.8 SUGGESTED READINGS

1. 1941: *The Works of George Herbert*, ed. F. E. Hutchinson.
2. 2007: *The English Poems of George Herbert*, ed. Helen Wilcox. Cambridge University Press
3. Clarke, Elizabeth, *Theory and Theology in George Herbert's Poetry: "Divinitie, and Poesie, Met"*, Oxford: Clarendon Press, 1997. ISBN 978-0-19-826398-2
4. Drury, John, *Music at Midnight: The Life and Poetry of George Herbert*, Allen Lane, 2013.

UNIT-VI AN EPIST TO DR.ARBUTHNOT ALEXANDER POPE

Notes

STRUCTURE

6. INTRODUCTION

The Neoclassical school of poetry happened between 1660-1798, with major poets such as John Dryden, John Milton, Oliver Goldsmith, and Alexander Pope being central to the period. In this lesson, we will learn the definition and style of neoclassical poetry.

The prefix 'neo' means new, while classical refers to a return to the ideologies set in place by Greeks and Romans during the Classic period. To put it plainly, **neoclassical poetry** merged the new and the old together to produce poetry that exalted the human condition without the frills that defined the Renaissance. Poets clung to logic and sparse language to build bodies of poetry that define the Neoclassical school of poetry. Poets assigned to this school of poetry are John Dryden, Oliver Goldsmith, Alexander Pope, and John Milton. Each poet surfaced during one of the three major segments of the neoclassic period. In this lesson, we'll take a deeper look at the characteristics of neoclassical poetry and look at these three poets to better understand neoclassical poetry itself.

Major Characteristics of Neoclassical Poetry

Every school of poetry has a specific style and neoclassical poetry isn't any different. One of the main characteristics of neoclassical poetry was its imitation of classical Greek and Roman concepts.

For neoclassical poets that meant revisiting rhyme, meter, and an adherence to human nature as rigid. Moreover, the content of the poems focused on topics of the public sphere and did not focus on notions of the speaker's personal life.

The most popular style of poetry written was satire. Even though the language and form were restrained and logical, a dash of wit was welcomed. For example, poets weaseled wit into their work by using a form such as an ode or epic to discuss a topic that didn't quite belong with it.

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Neoclassical poets brought back rhymed and heroic couplets. Alexander Pope used the heroic couplet extensively in his work. Moreover, neoclassical poets showed off their scholarly skills by including allusions to the Bible and other major writings.

6.1ALEXANDER POPE LIFE AND WORKS

Alexander Pope
1688–1744

The acknowledged master of the heroic couplet and one of the primary tastemakers of the Augustan age, Alexander Pope was a central figure in the Neoclassical movement of the early 18th century. He was known for having perfected the rhymed couplet form of his idol, John Dryden, and turned it to satiric and philosophical purposes. His mock epic *The Rape of the Lock* (1714) derides elite society, while *An Essay on Criticism* (1711) and *An Essay on Man* (1733-34) articulate many of the central tenets of 18th-century aesthetic and moral philosophy. Pope was noted for his involvement in public feuds with the writers and publishers of low-end Grub Street, which led him to write *The Dunciad* (1728), a scathing account of England's cultural decline, and, at the end of his life, a series of related verse essays and Horatian satires that articulated and protested this decline. Pope is also remembered as the first full-time professional English writer, having supported himself largely on subscription fees for his popular translations of Homer and his edition of the works of William Shakespeare. Although a major cultural figure of the 18th century, Pope fell out of favor in the Romantic era as the Neoclassical appetite for form was replaced by a vogue for sincerity and authenticity. Interest in his poetry was revived in the early 20th century. He is recognized as a great formal master, an eloquent expositor of the spirit of his age, and a representative of the culture and politics of the Enlightenment.

Pope was born on May 21, 1688 to a wealthy Catholic linen merchant, Alexander Pope, and his second wife, Edith Turner. In the same year, the Protestant William of Orange took the English throne. Because Catholics were forbidden to hold office, practice their religion, attend public schools, or live within ten miles of London, Pope grew up in nearby Windsor Forest and was mostly self-taught, his education supplemented by study with private tutors or priests. At the age of twelve, he contracted spinal

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tuberculosis, which left him with permanent physical disabilities. He never grew taller than four and a half feet, was hunchbacked, and required daily care throughout adulthood. His irascible nature and unpopularity in the press are often attributed to three factors: his membership in a religious minority, his physical infirmity, and his exclusion from formal education. However, Pope was bright, precocious, and determined and, by his teens, was writing accomplished verse. His rise to fame was swift. Publisher Jacob Tonson included Pope's *Pastorals,* a quartet of early poems in the Virgilian style, in his *Poetical Miscellanies* (1709), and Pope published his first major work, *An Essay on Criticism,* at the age of 23. He soon became friends with Whig writers Joseph Addison and Richard Steele, editors of the *Spectator,* who published his essays and poems, and the appearance of *The Rape of the Lock* made him famous in wider circles.

In the mid-1720s, Pope became associated with a group of Tory literati called the Scriblerus Club, which included John Gay, Jonathan Swift, John Arbuthnot, and Thomas Parnell. The club encouraged Pope to release a new translation of Homer's *Iliad* (circa 8th century BCE) via subscription, a publication method whereby members of the public gave money in advance of a text's appearance with the agreement that they would receive handsome, inscribed editions of the completed volumes. The *Iliad* was a tremendously popular publishing venture, and it made Pope self-supporting. He followed with subscription editions of the *Odyssey* (circa 8th to 7th centuries BCE) and of Shakespeare's works. After these successes, Pope could afford a lavish lifestyle and moved to a grand villa at Twickenham. The estate's grounds included miniature sculptured gardens and a famous grotto, an underground passageway decorated with mirrors that connected the property to the London Road. Here, Pope feted friends and acquaintances, cultivated his love for gardening, and wrote increasingly caustic essays and poems. Frequently maligned in the press, he responded publicly with *The Dunciad,* an attack on the Shakespearean editor Lewis Theobald; *The Dunciad, Variorum* (1729), which appends a series of mock footnotes vilifying other London publishers and booksellers; and a second edition of *The Dunciad* that articulates the writer's concern over the decline of English society. In the 1730s, Pope published two works on the same theme: *An Essay on Man* and a series of "imitated" satires and epistles of Horace (1733-38). After the final edition of *The Dunciad* was released in 1742, Pope began to revise and assemble his poetry for a collected edition. Before he could complete the work, he died of dropsy (edema) and acute asthma on May, 30 1744.

Pope's first mature work, *An Essay on Criticism,* is a virtuosic exposition of literary theory, poetic practice, and moral philosophy. Bringing together themes and ideas from the history of philosophy, the three parts of the poem illustrate a golden age of culture, describe the fall of that age, and propose a platform to restore it through literary ethics and personal virtues.

The work showcases Pope's mastery of the heroic couplet, in which he was capable of making longer arguments in verse as well as of producing such memorable phrases as "The *Sound* must seem an *Eccho* to the *Sense"* and "To Err is humane; to Forgive, *Divine."* The mock epic *The Rape of the Lock* made Pope known to a general audience. Based on an actual incident in 1711, when Robert Lord Petre ("The Baron") publicly cut a lock of hair from the head of Arabella Fermor ("Belinda"), and said to have been written at the request of a friend to encourage a rapprochement between the families, the poem nimbly depicts the foibles of high society. At once light-hearted and serious, addressing both the flimsiness of social status and the repercussions of public behavior, the poem is an in-depth study of contemporary social mores and the reasons for their existence. *The Rape of the Lock* was followed by "Eloisa to Abelard" (1717), which lyrically explored the 12th-century story of the passionate love of Heloïse d'Argenteuil and her teacher, the philosopher Peter Abelard.

As a public figure unafraid to express his opinions, Pope faced public criticism throughout his career. In *The Dunciad,* he responded openly for the first time, taking Theobald, who excoriated Pope's edition of Shakespeare, as his first victim. Using the term "duncery" to refer to all that was tasteless, dull, and degraded in culture and literature, Pope mocked certain contemporary literary figures while making a larger point about the decline of art and culture. In the years that followed, Pope continued to work on and expand the poem: *The Dunciad, Variorum* adds mock footnotes that expand his satirical critique to many other London publishers, writers, and critics, and the four-book edition released just before his death extends that commentary to English society overall. *An Essay on Man* is didactic and wide-reaching and was meant to be part of a larger work of moral philosophy that Pope never finished. Its four sections, or "epistles," present an aesthetic and philosophical argument for the existence of order in the world, contending that we know the world to be unified because God created it. Thus, it is only our inferior vision that perceives disunity, and it is each man's duty to strive for the good and the orderly.

Pope's literary merit was debated throughout his life, and successive generations have continually reassessed the value of his works. Pope's satires and poetry of manners did not fit the Romantic and Victorian visions of poetry as a product of sincerity and emotion. He came to be seen as a philosopher and rhetorician rather than a poet, a view that persisted through the 19th and early 20th centuries. The rise of modernism, however, revived interest in pre-Romantic poetry, and Pope's use of poetic form and irony made him of particular interest to the New Critics. In the latter half of the 20th- and the beginning of the 21st centuries, Pope remained central to the study of what scholars deem the long 18th century, a period loosely defined

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as beginning with publication of John Milton's *Paradise Lost* (1667) and extending through the first generation of the Romantics in the 1820s.

Modern scholars have evaluated Pope as a major literary voice engaged with both high and low cultural scenes, a key figure in the sphere of letters, and an articulate witness to the rise of the commercial printing age and the development of modem English national identity. Howard D. Weinbrot (1980) read Pope's late satires in the context of 18th-century neoclassicism, arguing that he did not simply imitate Horace but worked with elements from Juvenal and Persius as well. Pope, Weinbrot asserted, had a far wider satiric range than modem readers assume: he was "more eclectic, hostile, and both sublime and vulgar." John Sitter (2007) concentrated on the range of voices employed by Pope in his poetry, offering an alternative to prevailing views on rhyme and the couplet form. Sophie Gee (2014) argued that *The Rape of the Lock* is important because of its emphasis on character and identity, a focus that she identified as novelistic, while Donna Landry (1995) placed Pope in the context of the critical history of landscape poetry, maintaining that he was a central figure in the 18th-century invention of the concept of the "countryside." The transformation of the physical country into the aesthetic object of the countryside, Landry explained, is enacted through Pope's ideology of stewardship and control, which imagines a landscape halfway between the country and the city that Landry called an early version of suburbia.

Other recent criticism has interpreted Pope's work in the contexts of gender and authorial identity. Claudia N. Thomas (1994) analyzed female readings of and commentary on Pope's writings as a way of documenting the experience of women in the 18th century, while J. Paul Hunter (2008) showed that Pope's later career choices emphasized his honesty and integrity and the connection between those characteristics and masculinity. Catherine Ingrassia (2000) argued that Pope's literary attacks allowed him to respond to criticism and keep his name before the public. In their study of Pope's self-representation as an artist, Paul Baines and Pat Rogers (2008) characterized Pope's poisoning of Edmund Curll—he placed an emetic in the bookseller's drink—as the poet's "first Horatian imitation," situating the event within a history of literary revenge.

6.2 SUMMARY OF ALEXANDER POPE'S EPISTLE TO DR. ARBUTHNOT

First Part (lines 1 - 68)

The poem opens with Pope ordering John, a servant, to shut the door. Pope is afraid of letting in the budding poets, who are like dogs. He asks John to ties the knocker of the door. He thinks that the mental institutions like Bedlam and Parnassus are let loose in the road. He finds

the poets with papers in their hands and fire in their eyes. Pope is not left alone; wherever he goes he is followed by the budding poets. They come into his house by climbing the wall and shrubs. They get into his chariot and into his boat. They do not even leave him pray. Everyone blames Pope in some way or the other. All people come to Twitnam, Pope's house, to scold him. Pope finally addresses Dr. Arbuthnot as "friend of my life". Pope finds his friend's illness and the troublesome poets as a plague. Pope is confused on what to do and what not to do. If he appreciated their poetry they overflow with more poems, if he says something negative about their poetry, they feel hurt. Pope gives the advice of Horace to the new poets. He asks them to wait for nine years before publishing a poem. The writers are unable to accept this advice. They ask Pope to make some corrections in their poem. They also try to bribe him. Some poets blackmail him.

Second Part (lines 69 - 124)

The second part of the poem talks about the dangers of being popular. Pope elaborates on the comparison of Midas. He ridicules the poetasters by using Midas image, which ultimately represents unreliability. Pope scolds a few poets like Colley, Harley, Bavius, Bishop Philips and Sappho. At this point Arbuthnot warns Pope not to use names in his poem. He advises Pope to be prudent. Arbuthnot ridicules Pope that he is twice as tall as Pope but he never uses any names. Pope is angry again. He is willing to be honest. He claims that he would not be called as cruel when he calls a fool as a fool. He then talks about how a few dramatists approach him to recommend scripts, which are rejected by the theatres and production companies. They all try to flatter Pope. Some say that Pope's nose is like Ovid's and they compare Pope with Hercules and Alexander the Great. Pope does not listen to such flattery. He calls himself as an ordinary man.

Third Part (lines 125 - 146)

This part talks about Pope's life as a writer. He starts explaining why he writes. He says that he wrote not out of any compulsion. He found it hard to learn numbers but it is not hard for him to write poetry. Nobody asked him to write poetry but he did it by himself. He writes because his friends like Swift, Granville, Congreve and others enjoyed reading his poetry. He did not write poem for his personal reasons like loving his wife. Arbuthnot asks why Pope publishes his works. Pope says that because his friends enjoyed reading his poetry. They praised his works. Even Dryden encourages Pope to write and publish poems so Pope published them.

Fourth Part (lines 147 - 260)

Part IV of this poem discusses about why Pope attacks other poets through his satire. Pope says that he does not care a little for those who

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find fault with him. He calls them as donkeys and fools. He sometimes tried to be friendly with them. He tried to take them out for a dinner. In spite of all these some cheap critics criticizes him. Pope says that if their criticism is correct he would readily accept it. Pope satirizes **Ambrose Philips**. Ambrose is a plagiarist. He copies works from Greek literature and earns money. If he attempts to be original, he will not cross eight lines a year. Pope then criticizes **Addison**. Addison, according to Pope, is a genius. He is a good writer. His defect is that he wants to dominate the literary world. He thinks that he is the greatest of all writers. Pope calls Addison a coward, because Addison attacks many writers but he fears being attacked by them. **Lord Halifax** is attacked next. Lord Halifax loves being flattered. He helps the poetasters who flatter him.

Fifth Part (lines 261 - 304)

This part describes Pope’s current attitude towards life and career. Pope asks the poetasters to let him leave live in a peaceful manner. He says that he lives in debt. He is someone normal who prays to god regularly. He says that only liars will fear his satire and attacks. A man of good intention and honest behavior need not fear him.

Sixth Part (lines 305 - 333)

In this part, Pope attacks **Lord Hervey** in the name Sporus. When Arbuthnot hears the name Sporus, he starts scolding him. Sporus is a man who drinks the milk of a donkey. He is capable only of killing a butterfly with his wheels. He is such a senseless person that he is not able to distinguish satire and other kinds of poem. If Pope is a paragon of independent judgment, Hervey is a man who will say anything to please the people at court and in government. He values glamour, sensual pleasure, and social climbing. Hervey was also homosexual. Hervey is not only a man-woman but an animal-demon, a shape-changer, like Satan

Seventh Part (lines 334 - 419)

Part 7 is Pope’s final draft of his self-portrait, summing up the virtues he wants Arbuthnot to believe he has. Pope says that he has never been a worshipper of fortune. He is bold and courageous. He has never flattered anyone for selfish reasons. He attacks his enemies and critics. He claims that he was brought up well by his parents. His parents are peace loving. They are good citizens of England. They led a happy domestic life. Pope also wants to live a similar life. He concludes the poem by praying that Arbuthnot should lead a happy, peaceful and prosperous life.

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6.3 STANZA WISE EXPLANATION OF "EPISTLE TO DR.ARBUTHNOT"

The English poet Alexander Pope (like his favorite Latin poet, Horace) wrote many epistles, verse-letters meant at once for particular friends and for his reading public. One of his best—"Epistles to Several Persons: Epistle to Dr. Arbuthnot" (1735)—is about being famous, about the admiration, envy, and bile he found on opening his mail. Pope won fame in his own time (and long afterward) as a master of balanced rhyming couplets: most poets used them, but none as fluently as he did. One couplet can sound almost carefree, the next one grave; one can sound righteously indignant, the next wryly bemused. And every transition sounds just right.

Rappers call this "flow," and it is one of several ways in which Pope's epistles resemble hip-hop hits. The 18th-century writer's sense of history, tradition, and rhythm have little in common with Nas or Atmosphere. And yet Pope's rhymes—like theirs—pursue feuds, thank allies, disparage enemies (whose attacks on him Pope sometimes expects us to know about), answer (as we now say) player-haters, and show, in ringingly quotable style, how Pope wished his audiences would see him.

In Pope's own case those wishes include a neat paradox: to persuade us that he's an independent thinker and a man of moral integrity whom we should emulate, he also tries to persuade us that he doesn't care what we think of him. In pulling this off over the course of the poem, Pope offers a self-portrait that shows us just what sort of man he is.

Born in 1688, the year England kicked out its king for being not-so-secretly Catholic, Pope grew up as a Catholic at a time when Catholics were barred from many professions, subject to punitive taxes, and banned from owning land near London. Afflicted in childhood with tuberculosis of the bone, Pope never grew taller than four feet six; he also had frequent headaches, joint pain, fatigue, and a spiraling hunchback. Kind parents encouraged his talent for writing, as did the literary luminaries he met in his teens.

Pope lived in a great age of literary feuds, and soon found himself at their center. His first big success, the *Essay on Criticism* (1708), embroiled him in his first controversy: this long, clear, amusing poem about how to write poetry (taking cues from Horace) was attacked by the volatile older critic John Dennis, who may have resented the young man's nerve. Financial security would not come until 15 years afterward, when Pope's sale by subscription of his translation of Homer's *Iliad* did an end run around profit-taking booksellers, much as when today's rock or rap artists

successfully set up their own labels. Pope likely became the first poet in English who could comfortably live off his earnings from his books.

By 1734 Pope was still famous, but his friends (or posse), nicknamed the Scriblerians, were mostly dead, or ill, or stuck in Ireland (Jonathan Swift). Their vision of a peaceable, stable England, with honest government and support for the arts, seemed a relic. Instead, Prime Minister Robert Walpole ruled Parliament, masterminding his corrupt hold on power, and King George II, who hated to read, reigned as monarch. (Sound familiar?)

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Pope himself remained entangled in rivalries, pursued in privately circulated manuscripts (like street tapes with answer songs) and in published verse. Such rivalries could get nasty: the politically powerful Lord Hervey wrote that Pope's "wretched little carcass" remained "unkick'd" and "unslain" only because people took pity on Pope's ugly body.

Pope attracted such attacks—a lot of them, in fact—because he specialized in satire, attacking corrupt politicians, lousy poets, and even (by subtle implication) the king. Dr. John Arbuthnot—a Scriblerian himself, a longtime friend of Pope's, and a physician—had asked Pope in a private letter to moderate his satires, especially to stop naming those names that might land him in jail. Arbuthnot was, as Pope knew, quite ill: a published response to him would need to make Arbuthnot look good, and Pope sound grateful for, if not humbled by, Arbuthnot's concern. It would need to explain why Pope wrote satire and sometimes named names. It would need to convey Pope's moral outrage at the injustices of his age and the shallowness of his fellow fame-seeking writers, and it would have to refute the charge—implied both by Arbuthnot's friendly caution and by Pope's seriously enraged detractors—that Pope took undue pride in his own fame.

Published just weeks before the doctor died, Pope's epistle did all of this with humor and force. Long by our standards (though not by Pope's), the 419-line poem becomes easier to follow if you think of it as having seven parts. Part One (lines 1–68) begins with the poet overwhelmed by fake admirers: "Shut, shut the door, good John! fatigu'd I said, / Tye up the knocker, say I'm sick, I'm dead"—anything to shoo the fame-seekers with their countless manuscripts (today they would be demo tapes) away from his country retreat at Twickenham, where alcoholic clerics, idle lords, and lunatics traveled far out of their way to show him their poems, he complained:

What walls can guard me, or what shades can hide?
They pierce my thickets, through my grot [grotto] they glide . . .

All fly to Twit'nam, and in humble strain
Apply to me, to keep them mad or vain. (lines 7–8, 21–22)

Exaggerating for comic effect, Pope's lines jostle like the crowds of wannabes who block his path and devour his time. What can Pope do (he asks his friend) about these people, who figuratively (if not literally) make him sick?

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Friend to my life! (which did not you prolong,
The world had wanted many an idle song)
What drop or nostrum can this plague remove?
Or which must end me, a fool's wrath or love?
A dire dilemma! either way I'm sped,
If foes, they write, if friends, they read me dead.
Seiz'd and tied down to judge, how wretched I!
Who can't be silent, and who will not lie;
To laugh, were want of goodness and of grace,
And to be grave, exceeds all pow'r of face. (lines 27–36)

"Drop or nostrum" means, roughly, "drug or prescription"; "sped" means "done for." The obvious cure—to praise and assist the bad poets—would be worse than the disease, since it would involve telling lies. Pope cannot even listen in respectful silence: he would crack up—the poetry is *that* bad. Forced to say *something*, Pope offers advice from Horace, who told would-be writers to wait nine years before circulating their poems:

I sit with sad civility, I read
With honest anguish, and an aching head;
And drop at last, but in unwilling ears,
This saving counsel, "Keep your piece nine years." (lines 36–40)

Rather than heed Pope's words, the bad poets ask him to fix their bad poems. One implores him: "The piece, you think, is incorrect: why, take it, / I'm all submission, what you'd have it, make it." (lines 45–46) Another offers to split the profits that his play in verse will surely make, once Pope agrees to rewrite it (in lines 55–68: "snacks" means "50-50"). These haplessly persistent writers seek not artistic merit nor literary wisdom, but the commercial success Pope's involvement could bring.

If the first section of the poem considered the inconveniences of fame, Part Two (lines 69–124) will consider its supposed dangers. "Good friend forbear! you deal in dang'rous things; / I'd never name Queens, Ministers or Kings," the poet imagines the doctor saying, as if he were in the room (lines 75–76). Pope answers the doctor by telling jokes and shrugging off the risks of making enemies. If he faced real danger, his named targets would care enough about what Pope said to retaliate against him, or take it

to heart and reform their ways. If the bad playwright Codrus, for example, truly felt hurt by Pope's criticisms, he would stop writing plays; since he doesn't, he must not feel the barbs, and so would have no reason to want to hurt Pope:

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You think this cruel? take it for a rule,
No creature smarts so little as a fool.
Let peals of laughter, Codrus! round thee break,
Thou unconcern'd canst hear the mighty crack:
Pit, box, and gall'ry in convulsions hurl'd,
Thou stand'st unshook amidst a bursting world. (lines 83–88)

Pope pays ironic tribute to the endurance (stronger than Samson!) of terrible playwrights, who shrug off criticism that would demolish smarter, more self-aware folk. The same is true, Pope says, for other sorts of bad writers, who are as obliviously industrious as spiders, and whose lines will last no longer than spiders' webs:

Who shames a scribbler? break one cobweb through,
He spins the slight, self-pleasing thread anew;
Destroy his fib or sophistry, in vain,
The creature's at his dirty work again;
Thron'd in the centre of his thin designs;
Proud of a vast extent of flimsy lines!
Whom have I hurt? has poet yet, or peer,
Lost the arch'd eye-brow, or Parnassian sneer? (lines 89–96)

("Parnassian" means having to do with the muses, and hence characteristic of exalted poetry.) Pope continues his clever belittling by sometimes giving real names and sometimes classical pseudonyms for living individuals whom he has previously satirized—all (he jokes) indifferent to what he has said. ("Sappho," here, is Mary Wortley Montagu, a poet and friend of Pope's until she started collaborating on poems with Lord Hervey.)

In claiming that he is in no danger, Pope is mostly kidding. He (and Arbuthnot) knew that bad writers and titled lords could feel injured enough by Pope's critiques to attack him—even if they hadn't taken those critiques to heart. (In fact, Pope felt sufficiently afraid that after he published *Dunciad* [1728–29], he walked around London protected by two loaded pistols and a Great Dane.) Pope's jokes here about his writings' reception show a facet of his character—his determination to say what he believes. His real worries, he claims, come not from enemies but from slavish fake friends, who flatter him with absurd comparisons: "I cough like Horace, and though lean, am short" (line 116). (Horace was short and fat.)

Vexed by these fawning portraits, Pope offers as an alternative a summary of his writing life, which constitutes Part Three (lines 125–146). "Why did I write? what sin to me unknown / Dipt me in Ink, my Parents' or my own?" No poet knows the true answer to that question, and most poets think they have no choice:

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I lisp'd in numbers, for the numbers came.
I left no Calling for this idle trade,
No Duty broke, no Father disobeyed.
The Muse but serv'd to ease some Friend, not Wife,
To help me thro' this long Disease, my Life,
To second, Arbuthnot! the Art and Care,
And teach, the Being you preserv'd, to bear. (lines 126–134)

The verse slows down and the syntax becomes much simpler, because at this point Pope isn't kidding at all. He reminds us that he is physically and legally unable to enter many other trades, and that the kind of poetry he writes (the same kind Horace wrote) can "help" and "teach" the soul to "bear" life's moral dilemmas and mental strain, much as a doctor can repair bodily health. Pope didn't *ask* for special authority—he simply couldn't help writing poetry, and then discovered that people wanted to read it.

Nor, sometimes, could Pope help defending his poems when attacked. Part Four (lines 147–260) considers individuals who have criticized or denounced Pope's poetry. The first set of critics puzzle Pope because they attacked his inoffensive early poems about the beauty of the seasons: here Pope suggests to Arbuthnot that whatever he does, he will be attacked by someone (so why not write satire? why not say what he thinks?). He also suggests that his early opponents were "mad" (crazy) or just out for money.

The next opponents are textual editors, who catch petty mistakes and "live on syllables," with no sense of what makes people—or poems—good. (They clashed with Pope over his edition of Shakespeare: some of them, though Pope will not admit it, were right.) Other enemies (lines 173–191) are simply incensed that Pope won't boost their plagiarized or pretentious works. Then there are more significant opponents, such as Joseph Addison ("Atticus," lines 192–214), once a friend and a talented essayist, now deluded by his own posse into thinking himself infallible, and so a bad example for other writers. There is the affluent, pretentious Bufo (lines 215–244), whose name means "toad," and who expects servility from the writers he funds:

His library (where busts of poets dead
And a true Pindar stood without a head,)
Receiv'd of wits an undistinguish'd race,

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Who first his judgment ask'd, and then a place:
Much they extoll'd his pictures, much his seat,
And flatter'd ev'ry day, and some days eat:
Till grown more frugal in his riper days,
He paid some bards with port, and some with praise,
To some a dry rehearsal was assign'd,
And others (harder still) he paid in kind. (lines 235–244)

Bufo is proud to own an ancient sculpture of the Greek poet Pindar, but the sculpture is headless—that is, brainless, like Bufo. "Undistinguished" writers ask Bufo for his opinions ("judgment") but what they really want from him is a job ("a place"); unable to keep giving these flatterers money, Bufo has begun to reward them only with drink, or with praise as insincere as theirs, or (worse yet) with his own bad poems.

These people (Bufo, Addison/Atticus, and others) inhabited a literary scene where most poets survived by being independently wealthy, or by accepting support from people who were, or by writing for the London stage (which made them dependent on promoters, actors, and first-night gossip). This world of cliques and claques, of selfish aristocrats and self-important literary arbiters, is even worse, Pope reminds us, because it fails to support poets who (in Pope's view) deserve it the most; poets such as John Dryden, whose big funeral—but not whose writing—such types were willing to fund. Nor did the Bufos of this world support Pope's friend and fellow Scriblerian John Gay, who died young and relatively "neglected."

These indignant attacks on his worldly enemies reinforce the importance that Pope places on a poet's retaining intellectual independence—and, if he can, financial independence, thus avoiding having to grovel or lie. You don't have to be rich to write well, Pope implies—most poets need to make money somehow—but you do have to write what you think, rather than parrot what other people think in order to earn their praise and pounds sterling. Pope here connects financial to intellectual independence, and intellectual independence to aesthetic success.

That connection becomes explicit in Part Five (lines 261–304), in which Pope describes his current attitude toward his career and his life. The money Pope made might have made him a magnet for the fools and wannabes described in Part One, but at least it let him avoid taking anyone's orders:

Oh let me live my own! and die so too!
("To live and die is all I have to do:")
Maintain a poet's dignity and ease,
And see what friends, and read what books, I please.

Above a patron, though I condescend
Sometimes to call a minister my friend:
I was not born for courts or great affairs;
I pay my debts, believe, and say my pray'rs;
Can sleep without a poem in my head,
Nor know, if Dennis be alive or dead. (lines 261–270)

Pope imagines himself "above" aristocrats and government officials ("ministers"), reversing the social hierarchy. Since he has more independence than they do, he is also "above" full-time literary critics (such as Dennis), and he writes as well as he does because his work acknowledges that the basic moral obligations of life are more important than the beauties of verse, and far more important than the rank and status assigned by the court.

Pope's artistic and moral gifts lead overeager readers to pester him constantly about when his next poem will appear, and to attribute others' works to him (lines 271–282). And those gifts, in these times, leave him no choice but to write satire: to denounce any prominent figure "[w]ho loves a Lye, lame slander helps about, / Who writes a Libel, or who copies out" (that is, who makes, or spreads, false accusations) (lines 289–290).

Call it the Spider-Man principle: with great power comes great responsibility, and with great verbal powers come, Pope argues, the responsibility to rebuke impudence and uncover sleaze. ("A lash like mine, no honest man shall dread / But all such babbling blockheads in his stead"). This principle justifies Pope's earlier satires (the ones that made the doctor nervous); it also justifies his sketches of Addison, and Bufo, and others mocked in Parts Three and Four.

The same principle justifies Part Six, a famously angry portrait of Lord Hervey ("Sporus") (lines 305–333). Hervey looks unimportant, effeminate, and flighty, so much so that Arbuthnot (imagined, again, as in the room) asks Pope not to bother to mock him. In fact, though, Lord Hervey represents the very worst of his age:

Satire or sense, alas! can Sporus feel?
Who breaks a butterfly upon a wheel?
Yet let me flap [swat] this Bug with gilded wings,
This painted Child of Dirt that stinks and stings;
Whose Buzz the Witty and the Fair annoys,
Yet Wit ne'er tastes, and Beauty ne'er enjoys,
So well-bred Spaniels civilly delight
In mumbling of the Game they dare not bite. (lines 307–314)

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If Pope is a paragon of independent judgment, Hervey is a nadir of servility, a man who will say (and write) anything to please the people (at court and in government) whose approval he craves. He values glamour, sensual pleasure, and social climbing—all traits and habits that Pope's verse has denounced. Hervey was also homosexual, a fact not ignored in Pope's verse. If Hervey could go after Pope's hunchback, Pope may have reasoned, then Pope could go after Hervey's sex life. The original "Sporus" was the Emperor Nero's male concubine, whose sexual tastes the obedient and "impotent" Hervey (in this portrait) shares; he is "now Master up, now Miss, / And he himself one vile antithesis. . . . Now . . . a Lady, and now . . . a Lord." (lines 324–329) This most fervent of Pope's attacks also contains the poem's only triple rhyme (lines 323–325), as if to emphasize what he thought of as Sporus' special depravity, his way of being neither one thing nor the other, but a sleazy neither-and-both. Hervey is not only a man-woman but an animal-demon, a shape-changer, like Satan:

Eve's tempter thus the rabbins have express'd,
A cherub's face, a reptile all the rest;
Beauty that shocks you, parts that none will trust,
Wit that can creep, and pride that licks the dust. (lines 330–334)

This is exactly the sort of aggressive verse-portrait (though thinly disguised by the "Sporus" pseudonym) that Arbuthnot had cautioned Pope not to write. By placing it here, Pope tells Arbuthnot that he will go on denouncing whatever vice he sees. Pope also implies that he carries off such attacks not for fun (though he clearly relishes them), much less for revenge, but as a necessary consequence of his independent character. In the last of his attacks, Pope is more than ever compelled to speak his mind.

Part Seven (lines 335–419, with some digressions) is Pope's final draft of his self-portrait, summing up the virtues he wants Arbuthnot (and us) to believe he has. He is "not proud, nor servile"; he writes "not for fame, but virtue's bitter end". He shrugs off "distant threats of vengeance" (line 348). He has had to endure more serious problems, among them the death of his father. No wonder he does not much care what his society thinks.

And yet he cares enough to ask what people are going to say at his death. He hopes, and believes, that if they know him rightly, they will say

That Flatt'ry, even to Kings, he held a shame,
And thought a Lye in Verse or Prose the same:
That not in Fancy's Maze he wander'd long;
But stoop'd to Truth, and moraliz'd his song. (lines 338–341)

That is, Pope chose to use his gifts for “Truth,” lauding the good and trying to shame the bad. Lest we think him too stern, Pope then describes his softer, kinder virtues. He has helped—with money, and with companionship—former enemies, such as the elderly Dennis: “Foe to his Pride, but Friend to his distress.” Taking his example from his mild father, Pope refrained from replying to the sometimes scurrilous imputations described in lines 374–380, even when booksellers passed off fakes as his own work.

Pope’s uprightness has everything to do with his artistic merit. He writes satire in the service of virtue – not simply self-defense. In doing so, his poetry can preserve the names of true friends: “Unspotted Names, and memorable long, / If there be Force in Virtue, or in Song” (lines 386–387). Such balanced lines, with their paired adjectives (unspotted, memorable) and nouns (virtue, song), imply that the first part of each pair informs the second: things that are unspotted, virtuous, deserve to be remembered; virtue merits song. (Many of Pope’s couplets use pairings in similar ways.)

Last among the virtuous names comes the poet’s late father, a paragon of unpretentious uprightness:

Unlearn’d, he knew no Schoolman’s subtle Art,
No language, but the Language of the Heart. . . .
His Life, tho’ long, to sickness past unknown,
His Death was instant, and without a groan.
O grant me thus to live, and thus to die!
Who sprung from Kings shall know less joy than I. (lines 398–405)

This last portrait lets Pope, so often angry and indignant, conclude on a note of dignified praise—and with an allusion to his own frailty. The chronically ill poet knew plenty of groans; his impossible prayer shows him grateful to live at all, and indifferent (again) to social status. Pope then prays to “extend a Mother’s breath . . . And keep a while one parent from the sky” (line 413). Pope’s mother was alive in 1731, when he first drafted these particular lines, and he seems to have decided that they fit his later epistle too well to be altered; he did, after all, take care of his mother for years. Those hopes for her health form a bridge to his prayer for the recovery of “my Friend,” the doctor, though “that Blessing” (health for Arbuthnot) “belongs to Heav’n” (lines 418–419). And there it ends.

Pope has justified himself to his friend by explaining his whole career—and sliced up a few rivals at the same time. If the poem works for you (and not everyone likes it; not everyone liked Pope), you will find its exaggerations funny and sympathetic, and its claims about Pope’s fame credible. You

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might even enjoy Pope's sense of his own powers: his thinly concealed delight in how he can use words to recommend virtue and to cast shame on people who do wrong. Reading it, it's hard not to discover in Pope a confident, loyal friend; a talented, overworked professional writer; a man who has to defend himself amid a busy, backstabbing literary scene; a model of filial piety; and a sentiment familiar in any era: don't hate the player—hate the game.

6.4 CHECK YOUR PROGRESS

1. Who wrote Epistle to Dr Arbuthnot?

Alexander Pope

2. What walls can guard me or what shades can hide?

3. What **walls can guard me, or what shades can hide**? They pierce my thickets, thro' my Grot they glide; By land, by water, they renew the charge; They stop the chariot, and they board the barge.

4. What mainly does the text identify as one of Alexander Pope's greatest achievements?

Alexander Pope (21 May 1688 – 30 May 1744) is regarded as the **greatest** English poet of the early 18th century. He is **best** known for his satirical and discursive poetry—to include The Rape of the Lock, The Dunciad, and An Essay on Criticism—as well as for his translation of Homer.

5. Who introduced heroic couplet into British poetry?

Use of the **heroic couplet** was pioneered by Geoffrey Chaucer **in** the Legend of Good Women and the Canterbury Tales, and generally considered **to** have been perfected by John Dryden and Alexander Pope **in** the Restoration Age and early 18th century respectively.

6.5 END EXERCISE

1. Epistle to Arbuthnot is a good example of a programmatic satire, - DISCUSS

2. Write the critical appreciation of the poem An Epistle to Arbuthnot ?

6.6 SUGGESTED READINGS

Notes

1. Rogers, *The Alexander Pope Encyclopedia*, p. 110; Baines, *The Complete Critical Guide to Alexander Pope* (Routledge, 2000), p. 37.
2. ^ Rogers, *The Pope Encyclopedia*, p. 110, citing Pope's *Correspondence* 3: 416–17, 423, 428, 431.
3. John Barnard, *Alexander Pope: The Critical Heritage* (Routledge, 1973), p. 16.

BLOCK III: PROSE

UNIT-VII UTOPIA THOMAS MORE

Notes

Structure

7. INTRODUCTION

Sir Thomas More wrote Utopia in 1516. The work was written in Latin and it was published in Louvain (present-day Belgium). Utopia is a work of satire, indirectly criticizing Europe's political corruption and religious hypocrisy. More was a Catholic Humanist. Alongside his close friend, the philosopher and writer Erasmus, More saw Humanism as a way to combine faith and reason. In depicting Utopia, More steps outside the bounds of orthodox Catholicism, but More's ultimate goal is to indicate areas of improvement for Christian society. Is an ideal state possible? Utopia means "no place" but sounds like "good place." At the very least, Utopia exposes the absurdities and evils of More's society by depicting an alternative.

As a satirist, More continues the tradition of Ancient Roman writers like Juvenal and Horace. As a philosopher brave enough to tackle the idea of the "ideal state," More leans away from Aristotle and towards Plato, author of The Republic. Sustaining the arguments of The Republic, Utopia fashions a society whose rulers are scholars (not unlike Plato's philosopher-king). Though Aristotle was opposed to the idea of common property and the abolition of private property, Aristotle's ideas of aesthetics, justice and harmony are present in the Utopian's philosophy.

A devout Catholic, More was beheaded as a martyr in 1535, standing opposed to the principle of the Anglican Church and the King of England's role as the head of the Church (replacing the Pope in Rome). In the 1530s, More wrote polemical tracts and essays attacking Lutheranism as heresy. All the same, More's Utopia implies that Utopians are better than some Christians. St. Augustine's City of God established the theme of the earthly

city of God, reiterating the image of New Jerusalem presented in the Biblical Book of Revelations. Utopia is a type of New Jerusalem, a perfect place on earth. The Puritan experiments of the 1600s (in Britain and in North America) exemplify the programming of Utopian New Jerusalem.

Certianly, we must remember the context of New World exploration. Raphael Hythloday gives us the story of Utopia because he once sailed with Amerigo Vespucci. The First Four Voyages of Amerigo Vespucci was published in Latin in 1507. Columbus, Vespucci, and others returned with stories of the New World but earlier works of Marco Polo and John Mandeville already developed a genre of travel writing‹stories of far-off lands that combined fact with a great deal of fiction. More uses the New World theme to get his philosophical points across. He is less interested in New World politics and more interested in offering Utopia as an indirect critique of the Catholic European societies (England mainly, but also France, the Italian city-states, and other areas to a lesser extent). More opposed the vast land enclosures of the wealthy English aristocracy, the monopolistic maneuvers of London's guilds and merchants, and the burdensome oppression of the work through the imposition of unjust laws.

More's work has left a lasting impact on subsequent political thought and literature. The Greek word Utopia translates as "no place" or "nowhere," but in modern parlance, a Utopia is a good place, an ideal place (eu-topia). The term "utopia" has gained more significance than More's original work. Utopia has inspired a diverse group of political thinkers. The utilitarian philosophy expounded in the late 1700s and early 1800s developed the idea of the ideal and perfect balance of happiness. Jeremy Bentham, a leading Utilitarian thinker, developed ideas of surveillance and the panopticon by which all can be seen. These reformatory practices, designed to quantify happiness, calculate moral goodness and produce the optimal balance, echo the anti-privacy measures inflicted upon the citizens of More's Utopia.

In the 1800s, the rise of urban industrialization triggered the proliferation of Utopian projects (agricultural communes), all of which failed. Utopia became the project of creating an ideal society apart from the demoralizing city. These Utopian projects were especially popular in Britain, France, and New England. The Utopian celebration of common property and dependence upon extensive state planning are the groundwork for communism and socialism as presented in Marx and Engels' written works. 1848, the year of Marx's Communist Manifesto is a year of urban revolutions. Utopia's criticisms of the nobility's perversion of law to subjugate the poor were applied to the suffering of industrial and factory workers. The abolition of money, private property, and class structure would undermine the power of the bourgeoisie. Socialists believed that

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agricultural economies with property held in common would cure the ills of industrial capitalization.

With the Russian Revolution of 1917 and the twentieth-century rise of communism, the ills of Utopia were made evident. The overbearing regulation and stifling of individualism were apparent in the communist Eastern Bloc and Soviet states. To be sure, More was neither a Communist nor a Socialist‹and it wouldn't necessarily be accurate to call More a Utopian either. All the same, More's work certainly propelled the philosophical development of these themes.

As a literary work, Utopia has retained its power to impact British and American writiers. From the Greek prefix dys- (i.e. bad, ill) comes the word "Dystopia," reflecting Utopia's negative qualities. Dickens' novels of industrialized Britain depict planned factory cities gone wrong‹like the city of Coketown in Hard Times. Utopia remains in the backdrop: a desirable alternative but an equally failing effort. Works like George Orwell's 1984, Aldous Huxley's Brave New World, and Ray Bradbury's Fahrenheit 451 are dystopic novels that warn of the false hope of heavily programmed utopias. In 1887, a New England socialist named Edward Bellamy wrote Looking Backward, a novel that glanced into the future, presenting a celebratory image of a Utopian America.

The word Utopia has a double meaning then. In the academic disciplines of architecture and urban planning, leading figures like Lewis Mumford, Le Corbusier, and Frederic Law Olmsted (creator of Central Park) all developed the idea of Utopia in a positive sense. In political theory, however, Utopia has often been interpreted as a most dangerous form of naiveté. The impulse to plan perfection leads to the tyranny of Orwell's "Big Brother."

7.1 THOMAS MORE ‘S LIFE AND WORKS

The Life of Sir Thomas More (1478-1535)

"The King's good servant, but God's first."[1]

Thomas More was born in Milk Street, London on February 7, 1478, son of Sir John More, a prominent judge. He was educated at St Anthony's School in London. As a youth he served as a page in the household of Archbishop Morton, who anticipated More would become a "marvellous man."[1] More went on to study at Oxford under Thomas Linacre and William Grocyn. During this time, he wrote comedies and studied Greek and Latin literature. One of his first works was an English translation of a Latin biography of the Italian humanist Pico della Mirandola. It was printed by Wynkyn de

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Wordein1510.

Around 1494 More returned to London to study law, was admitted to Lincoln's Inn in 1496, and became a barrister in 1501. Yet More did not automatically follow in his father's footsteps. He was torn between a monastic calling and a life of civil service. While at Lincoln's Inn, he determined to become a monk and subjected himself to the discipline of the Carthusians, living at a nearby monastery and taking part of the monastic life. The prayer, fasting, and penance habits stayed with him for the rest of his life. More's desire for monasticism was finally overcome by his sense of duty to serve his country in the field of politics. He entered Parliament in 1504, and married for the first time in 1504 or 1505, to Jane Colt.[2] They had four children: Margaret, Elizabeth, Cicely, and John.

More became a close friend with Desiderius Erasmus during the latter's first visit to England in 1499. It was the beginning of a lifelong friendship and correspondence. They produced Latin translations of Lucian's works, printed at Paris in 1506, during Erasmus' second visit. On Erasmus' third visit, in 1509, he wrote *Encomium Moriae*, or *Praise of Folly*, (1509), dedicating it to More.

One of More's first acts in Parliament had been to urge a decrease in a proposed appropriation for King Henry VII. In revenge, the King had imprisoned More's father and not released him until a fine was paid and More himself had withdrawn from public life. After the death of the King in 1509, More became active once more. In 1510, he was appointed one of the two under-sheriffs of London. In this capacity, he gained a reputation for being impartial, and a patron to the poor. In 1511, More's first wife died in childbirth. More soon married again, to Alice Middleton. They did not have children.

During the next decade, More attracted the attention of King Henry VIII. In 1515 he accompanied a delegation to Flanders to help clear disputes about the wool trade. *Utopia* opens with a reference to this very delegation. More was also instrumental in quelling a 1517 London uprising against foreigners, portrayed in the play *Sir Thomas More*, possibly by Shakespeare. More accompanied the King and court to the Field of the Cloth of Gold. In 1518 he became a member of the Privy Council, and was knighted in 1521.

More helped Henry VIII in writing his *Defence of the Seven Sacraments*, a repudiation of Luther, and wrote an answer to Luther's reply under a pseudonym. More had garnered Henry's favor, and was made Speaker of the House of Commons in 1523 and Chancellor of the Duchy of Lancaster in 1525. As Speaker, More helped establish the parliamentary privilege of free speech. He refused to endorse King Henry VIII's plan to divorce Katherine of Aragón (1527). Nevertheless, after the fall of Thomas Wolsey in 1529, More became Lord Chancellor.

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While his work in the law courts was exemplary, his fall came quickly. He resigned in 1532, citing ill health, but the reason was probably his disapproval of Henry's stance toward the church. He refused to attend the coronation of Anne Boleyn in June 1533, a matter which did not escape the King's notice. In 1534 he was one of the people accused of complicity with Elizabeth Barton, the nun of Kent who opposed Henry's break with Rome, but was not attainted due to protection from the Lords who refused to pass the bill until More's name was off the list of names.

In April, 1534, More refused to swear to the Act of Succession and the Oath of Supremacy, and was committed to the Tower of London on April 17. More was found guilty of treason and was beheaded alongside Bishop Fisher on July 6, 1535. More's final words on the scaffold were: "The King's good servant, but God's First." More was beatified in 1886 and canonized by the Catholic Church as a saint by Pope Pius XI in 1935.

The Works of Sir Thomas More

1. **English Poems**
   - A Rueful Lamentation, 1503
   - The Words of Fortune to the People, c.1504
   - Pageant of Life, or "Pageant Verses", 1496-1504?
   - A Merry Jest, 1516

The Life of Pico della Mirandola (trans., 1510)
The History of King Richard the Third (c.1513-1518)

Utopia (1516)
The Four Last Things (c. 1522)
A Dialogue Concerning Heresies (1528-9)
Supplication of Souls (1529)
The Confutation of Tyndale's Answer (1532)
Apology (1533)
Debellation of Salem and Bizance (1533)
Treatise on Blessed Sacrament against the Masker (1533)
A Dialogue of Comfort Against Tribulation (1534)

7.2 CHARACTERS

Thomas More

the author of Utopia. He is a character in his own work. In the opening letter to Peter Giles, More explains that he is writing a record of a

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conversation that he and Giles had with a man named Raphael Hythloday. More does not do much speaking‹Hythloday is the main speaker. In the opening and closing letters to Peter Giles, More reveals aspects of his character. More is very clever and he makes several jokes and puns in attempts to be humorous. In the closing letter to Giles, More makes it clear that Utopia is a fictional place that does not actually exist.

Peter Giles

a friend of the author, Giles was a printer and editor, also serving as the Clerk of Antwerp. In Utopia, Giles meets More when the Englishman travels to Flanders (present-day Belgium). Giles introduces More to Raphael Hythloday and Utopia is a narration of Raphael's words to Giles and More.

Raphael Hythloday

a fictional character. Though Giles and More are actual people, Hythloday is entirely fictional. Raphael is the name of a Biblical angel but the name Hythloday means "peddler of nonsense." Hythloday brings good news of the ideal society, found on the island of Utopia. Unfortunately, the island does not exist. Hythloday is a Portuguese man who sailed on the fourth voyage of Amerigo Vespucci. Vespucci was actually a sailor and discover (after whom America is named).

Hythloday is the main character in Utopia and he is distinct and unique from the others. Hythloday is very wordy and he speaks in long sentences. It's difficult for the other characters to get a word in edgewise. At the same time, Hythloday tends to be pretty dogmatic in his views. He is an absolute fan of Utopia: he praises all of their customs, criticizing nothing. Hythloday can seem very sensible at times, despite his ridiculous traits. In discussing court politics, Hythloday is wiser than More, realizing that the fickle shifting views of a king's flattering advisers can make the court an unpleasant adventure for the well-intentioned honest adviser. More rejects Hythloday's advice and learns his lesson the hard way.

Cardinal John Morton - Actual Chancellor to Henry VIII. Hythloday once spent a fictional evening discussing the societal problems of England with Morton and an unnamed lawyer. The real Morton was instrumental in furthering Sir Thomas More's education at Oxford.

Lawyer - An unnamed man who once spent an evening with Hythloday and Cardinal Morton. He is defensive of England and unwilling to find fault with anything in English society.

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Utopus

the ancient conqueror who built the Utopian state. 1760 years before Hythloday's visit to Utopia, Utopus conquered the brutish people and separated the area into its own island by cutting through the narrow isthmus that connected Utopia to the mainland. Most of the laws, institutions, and values passed down by Utopus remained in place 1760 years later, when Raphael visited.

7.3 SUMMARY

Thomas More is a public servant living in London with his family. He writes a letter to a friend in Antwerp (Belgium) named Peter Giles. Giles is a printer and editor, as well as a clerk for the city. In More's letter, we read that More is sending Utopia to Giles for editing and publication. Utopia chronicles a conversation that More and Giles enjoyed with a man named Raphael Hythloday.

Thomas More and Peter Giles are real persons. In Utopia, they are fictionalized. Their mutual acquaintance, Raphael Hythloday, is entirely invented and fictional. In Book One, Utopia recounts the initial meeting of Hythloday, More and Giles. Book One introduces Hythloday and vaguely mentions the New World island of Utopia. More visits Giles in Antwerp, and this is when Giles introduces Hythloday to More. Hythloday is a Portuguese man who sailed to the New World with the Italian explorer, Amerigo Vespucci. Hythloday stayed behind in the New World and traveled to a few additional locations, eventually making his way back home to Europe. During these travels, Hythloday became acquainted with the Utopians.

The three men make their way back to More's lodging place in the city and they enjoy a conversation in the garden. Hythloday is quite a talker; More and Giles can barely get a word in edgewise. Hythloday gives his opinions on a wide range of topics. Having toured Europe, Hythloday believes that many of the Utopian customs are morally superior to European customs. Hythloday especially focuses on political and economic issues (the distribution of labor, capital punishment for thieves, land reform, the abolition of private property). Hythloday's arguments are rather surprising and the Utopian society is quite unlike the European commonwealths.

Neither More nor Giles professes deep belief in or total support of Utopian policies. Nonetheless, both men are interested in hearing more about the island nation. The three men break for lunch and Book Two chronicles the

continuation of Hythloday's presentation, in which he presents the details of Utopia.

Book Two is a long commentary on Hythloday's part. It is not very much of a dialogue and there are few interruptions from More or Giles. Hythloday describes Utopian history, geography, social customs, legal and political systems, economic structures, religious beliefs and philosophy. Utopia is quite unlike the negatively portrayed New World villages with primitive levels of social organization and development. 1760 years before Raphael's commentary on the island, the general Utopus conquered and civilized the area, giving the land and the people his name. As a demonstration of mastery over nature, Utopus formed the land into an island, organizing a labor force that cut through the thin isthmus connected Utopus from the rest of the continent.

Hythloday notes that the Utopians have retained many of the plans and values initially established by Utopus. The rulers are selected from the order of scholars. Language, social customs, religion, dress, architecture and education are identical in Utopia's fifty-four cities. There is a large degree of uniformity and very little individual expression. Laws and social customs heavily regulate the private decisions of individuals. A child is re-assigned to another household if the child wishes to learn a trade other than his or her father's. Households are composed of extended families, but family members can be relocated to other households if the distribution of adults per household becomes uneven within a given city.

In terms of natural geography, the Utopians have capitalized on their natural resources. The capital city, Amaurot, is in the center of the island. The city is a major trade port, sitting on the banks of the Anyder River. Hythloday's depiction indicates that Amaurot is an improved London and the Anyder River is a cleaner version of the Thames River.

The Utopians are a morally developed people though they are not Christians. Hythloday mentions that the Utopians were eager to hear more about Christianity and that many Utopians had already converted. Most Utopians are monotheists and their religion is similar to Christianity. Some of the Utopians' beliefs run counter to the moral traditions of the Christian church (e.g. the Utopians encourage euthanasia when the patient is terminally ill). The Utopians believe that pride is the root of great evils. Accordingly, the Utopians have eliminated wealth, the nobility, private property, and currency. Labor and goods are distributed equally. Property is held in common. Everyone works the same hours and even though the rulers are exempt from public labor, they work to set a good example for the others. Work hours are equally distributed and there are no monasteries,

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convents, alehouses, or academies wherein an individual might withdraw from the rest of society. All Utopians are socially productive.

Utopia ends with another letter from More to Giles. In the letter, More positively reflects upon the initial reactions to the published work Utopia. More also gives the reader enough jokes and puns to fix the idea that Utopia is an imagined and unreal place. The writer has presented Utopia as an entertaining way to stir contemplation of serious issues. As such, the book is "medicine smeared with honey."

7.4 THEMES

Common welfare vs. private interest

The abolition of private property is one of More's chief criticisms of the Utopian state. On this point, the author allows his fictional equivalent (the character More) to disagree with Utopian policy and with Raphael Hythloday's interpretation of English society. Hythloday defends communism as practiced by the Utopians, noting that a similar sort of communal life was lived by the early Church and is still lived by the holiest monastic orders.

The Utopian argument is that pride is the great source of many crimes and injuries. By eliminating private property, class-based social stratification, and wealth, the Utopians remove the mechanisms with which much harm is done. In Utopia, there is no poverty and everyone works, quite unlike the feudal societies wherein there was much poverty and an inequitable distribution of labor. As modern history has revealed, communism is not the only alternative to feudalism and without a doubt, communism has not proved to be the most viable alternative to feudalism.

The Utopian position is founded upon an inherent distrust of mankind. At one point, we learn of the Utopians' claim that the afterlife of punishment or reward is the one thing that inspires man to obey law and respect others. This extreme position is reflected in the Utopian fear that private property will produce more harm than good and will cause the community to unravel. The Utopians are not opposed to the rational and intelligent improvement of one's interests. Rather, the Utopians seek the prioritization of the common welfare and the fulfillment of private interests through the common welfare whenever possible. Even private activities like eating, reading philosophy, and taking a vacation are inextricable parts of the communal life. Individual and private activities are discouraged. Privacy is

a frightening notion for the Utopians: doors are constructed to give easy and immediate access to any passerby; it is a serious crime to discuss any political business anywhere other than the public assembly; families can be reconstituted by the state if the population distribution becomes lopsided.

Uniformity and dissent

Raphael Hythloday describes Utopia as a perfect society, but this perfection is not a natural occurrence. The New World is often depicted as a natural paradise resembling the natural beauty of the Biblical Garden of Eden. As the map of Utopia tells us visually, Utopia is not a natural paradise: it was painstakingly planned and crafted by a great commander named Utopus. Hythloday's commentary comes about 1700 years after Utopus transformed a peninsula of savages into an island paragon of civilization.

In Utopia, perfection is expressed in uniformity. This is not the New World aesthetic in which the diversity of flora and fauna is the indicative symptom of fullness and greatness. Utopia is agricultural, not jungle. The land is heavily urbanized with a system of cities interspaced with the agricultural hinterland. The cities are planned exactly the same way, just as the houses are built of identical architecture, bland utilitarian clothing is distinguished only by the intended wearer's gender, all citizens work the same number of hours daily, each city relies upon the same legal and political practices, and all adherents worship according to the same common prayers despite their various denominations. Indeed, all of the 54 cities have "exactly the same language, customs, institutions, and laws." Hythloday almost seems to flaunt Utopia's perfect uniformity in his opening aside: "If you know one of their cities, you know them all, so similar are they in all respects (so far as the terrain allows). And so I will describe one of them (it doesn't much matter which one)."

Utopia's degree of uniformity outstrips the European counterparts. In the sixteenth and seventeenth centuries we find the formation of the nation-state in Britain, in France and in Spain. The modern reader may take the idea of the capital city for granted, but nation-building monarchs faced difficulties in harnessing the energies of commerce and urbanization in support of their power struggles against the well-placed regional nobles and lords. Today, many modern democracies see pluralism of language, customs, institutions, and‹to a lesser extent‹laws as strength ("E pluribus unum"). In More's time, the Spanish crown was desperate to establish one uniform language among dialects. In France, this same era initiated the Crown's spotty history of successes and failures in regional administration, the levying of taxes, and the mobilization of labor for public works and for war. And as for England, the reader need only note that Sir Thomas More

wrote a Catholic defense of King Henry VIII against Martin Luther in 1523, but Henry took More's head 12 years later, More's "treason" reflecting a refusal to honor Henry as head of the new Anglican Church.

Perceiving the Utopians as prone to fighting, Utopus established the possibility of peace by blanching out diversity of thought. The society follows a master plan handed down from generation to generation. And regarding religion, those truths which were held to be self-evident (the existence of a Divine power, the immortality of the soul, the fact of an afterlife), these became the basis for persecution in Utopia, albeit comparatively mild persecution. Heretics were not burned, but they were restricted in speech and effectively barred from public office. The Utopian nation-state seems more like an old world fantasy quite unlike the New World.

Civic virtue and the moral education of citizens

The Utopian population is well educated and the office of citizen corresponds to aspects of Roman practice and Greek philosophy. The Utopians may not regard Aristotle's defense of private property, but their celebration of virtue is much like the Greek philosopher's. Utopians devote a considerable amount of time and energy towards the moral education of the young, and they also integrate the ideas of justice, beauty, and happiness. Like Plato's "Republic," Utopia is ruled by philosophically minded individuals and there are striations of citizenship designed to funnel great minds of character towards positions of leadership and public trust. Like the Romans, the Utopians celebrate great ancestors and memorialize them in statue form as a means of presenting an example of virtue.

While the Athenian ideal is more sympathetic to ideas of individualism and privacy, the Roman idea of the individual as public citizen is closer to the Utopian paradigm. The citizen is charged with obligations of vigilance against tyranny and the family unit is sometimes sent into war as a small division or phalanx within an army. In Utopia, Virtue is defined in a circular manner: it is the moral character of an individual who supports society, and individuals who serve as the pillars of society are considered virtuous. The Utopians lack an objective standard of virtue separate from the prevailing standards of their society. Family and state work together to carefully transfer the values of the older generation to the members of the younger generation.

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Truth: parody vs. factual representation

Utopia is both a work of fiction and a philosophical treatise. The author, Sir Thomas More, appears as a character alongside his real-life friend, Peter Giles. Giles and More are joined by Raphael Hythloday: a man who describes the island of Utopia. Both Hythloday and Utopia are products of More's imagination. This has ramifications for the literary structure of the work because More wants to forward philosophical truth at the same time that he is presenting fiction. Hythloday's commentary is transcribed in Book Two. The introductory letter, Book One, and the concluding letter sandwich Book Two and provide the context within which Hythloday's arguments may be properly read.

More offers clues to help the reader understand that Utopia is not actually a real place. The very word Utopia means "no place." The major city of Utopia, Amaurot, means "phantom." The Anyder is named as a river with no water, and the ruler Ademus is a man with no people. Of course, if More were arguing that Utopia was actually an island in the New World, he would be neither the first nor the last writer of fraudulent New World adventure tales. Utopia is a parody of that genre, even as it is a work of philosophy.

The tension in More's games is that More knows that language games are often used to deliberate blur the truth. More served as an accomplished lawyer and judge yet the Utopians ban all lawyers as "clever practitioners and sly interpreters of the law." Certainly, this was intended to be humorous and serious. Hythloday becomes a mouthpiece for criticisms of church practices, political corruption, and social ills. Parody and humor allow More to expose areas of legitimate concern, albeit indirectly.

Exploration through philosophy and travel

More's work presents two forms of exploration. In one sense, More's fictional story simulates the New World adventures of travelers who searched the unknown regions of globe. These earliest travelers were motivated largely by myths and stories of the New World and one of the most popular storylines was the idea of the perfect Paradise. Utopia puts forward the idea of a place that is not merely a naturally perfect paradise; rather, it is a society of human perfection. Utopia means "no place" however, and we see that Utopian society is quite imperfect. Though More celebrates the pursuit of perfection, he accepts the rational observation that the reality of the New World (or the Old World, for that matter) is sure to fall below the standards of the ideal.

Though perfection is elusive, conditions can always be improved. Utopia may be read as "no place" but it is more often interpreted as "good place" (eu-topia). More's philosophical exploration is founded upon the belief that the contemplation and discussion of philosophy can initiate the processes through which society is improved. More describes his fictionalized treatise as "medicine smeared with honey." The exploration of a fictitious New World island is the honey that makes the medicine of serious philosophical contemplation easier to stomach.

Utopia's narrative structure testifies to More's use of the fictional island as "honey," as stylistic form as opposed to content. Thomas More was aware of the accounts of the New World, but the images of cannibals, monsters and treacherous reefs are extremely rare in the work. Utopia's climate seems to resemble Europe more than the tropics, and Utopia is described as a response to Old World politics: More does not create an elaborate history of the New World. Utopia stands as an example, an exercise for thought. Just as Utopia has fifty-four cities, England had fifty-three counties plus London. At some points, Utopia is the mirror opposite of More's England (private property). At other points, Utopia seems to be a desirable alternative to More's England (the intelligent construction of bridges). Utopia is not valued as an inhabitable paradise; Utopia is a moral exploration not unlike John Bunyan's Pilgrim's Progress, through which the reader may see himself in others and make amends.

Property and Wealth

When an individual becomes a member of a Catholic religious community as a monk, nun, or priest, he or she takes a vow of poverty and gives up worldly possessions. This idea intrigued More from the time he was a small boy. He worked as a page in the home of John Morton (who became the Bishop of Canterbury). As an adult, however, More became relatively wealthy and even took the position of Chancellor of the Exchequer—essentially, treasurer for Henry VIII. In short More was a man of complex views concerning the ethics of ownership.

In *Utopia* More explores the idea of property from several different points of view.

First, in Book One, he has the character of Raphael Hythloday debate the proper punishment for a thief that, at that time, was often death. Hythloday argues that putting a thief to death is unjust for several reasons. First, he argues, it does nothing to stop others from stealing, nor does it teach the thief to understand why stealing is wrong or how to live without robbing others. Second, he says, it encourages thieves to kill anyone who sees them commit their crime, as the punishment will be the same whether they kill or

not. Third, he says, it violates God's will. God tells us not to kill, yet thieves (who have not themselves killed anyone) are punished by death. Hythloday makes his point well, though it's not clear he convinces the characters of More or Peter Giles.

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In Book Two More delves deeply into the nature of property. Through the story of *Utopia* he explores the idea that shared, communal property makes theft unnecessary. This approach increases the probability that citizens will have what they need without feeling the need to hoard more than they need. He also explores the question of what would happen if "treasure" (in the form of money and precious metals) ceased to have value of its own. He concludes (through Raphael Hythloday) that having no use for money could make it easier to gain the advantage in international trade, war, and negotiations.

Many of the ideas about property expressed in *Utopia* have had vast impacts on the modern world. The idea (not More's alone) of a society in which property is shared led, in part, to some of the most important social experiments in history. The 20th-century revolutions in China and Russia built on ideas espoused by Marx and other like-minded thinkers, which were first proposed in *Utopia*.

The Perfect Place

Thomas More coined the term *utopia*, which came to mean "the perfect place." While he was not the first to explore such an idea (Plato's *Republic* was very similar in certain ways), his work sparked the imaginations of generations of writers. Some (like B.F. Skinner in his *Walden Two*) described true "utopias." Many other writers, however, flipped the idea on its head to create dystopias—imaginary societies that are created to benefit humanity but actually destroy it.

Some of the most famous and significant works of literature are dystopian, and many dystopias are exaggerated versions of More's invented country. More deprives Utopians of their ability to act independently by placing them under constant observation. Utopia removes opportunities for higher education and achievement. It enforces policies that restrict movement and personal ambition under threat of enslavement. Similar but exaggerated versions of this type of society are described in such classic dystopian novels as Orwell's *1984*, Huxley's *Brave New World*, and Wells's *The Shape of Things to Come*.

Utopia, in addition to commenting on Tudor society, also raises a number of important questions about what is "best" for human beings. Some of the most important questions it raises have been explored in literature since ancient times. These include:

- Are human beings better and happier when they are provided with all they need? Or are they more fully human when they are forced to struggle against obstacles to achieve their goals?
- Is it better for societies to choose their own leaders and represent themselves? Or are they to be led by a single individual or group with a particular vision for the society?
- Is there glory to be found in fighting and winning wars and dying for a cause? Or is it wiser to find nonviolent solutions even when the enemy is clearly harmful?

Crime and Punishment

Crime and punishment are addressed many times and in many different ways in *Utopia*. In Book One Hythloday discusses appropriate consequences for theft; he argues that it is not right to execute a criminal for a crime less heinous than murder. He also argues that part of the purpose of punishing a crime is to convince other potential criminals the crime is not worth committing.

The laws of Utopia rarely involve the death penalty (which was common in More's time). Instead criminals are enslaved. Only slaves who rebel can be put to death. Enslavement is also the punishment for a variety of crimes that are common in both Utopia and England. Adultery is punished with enslavement. Heresy is punishable by banishment.

Later in the book, the reader learns Utopian laws are quite harsh. Some actions that would not be considered crimes elsewhere are punishable by enslavement in Utopia. Work and industry are highly valued in Utopia, so a man can be enslaved for the crime of wandering the countryside without working or without permission.

Through Hythloday and the imaginary world of Utopia, More addresses critical questions about the harsh justice meted out during Tudor times. At times with great sincerity and at times with humor, he questions whether the laws of his times are truly just. He wonders whether the crimes for which men were executed truly merited such harsh punishment.

7.5 CHECK YOUR PROGRESS

1. What is the purpose of utopia?

   Sir Thomas More wrote **Utopia** in 1516. The work was written in Latin and it was published in Louvain (present-day Belgium). **Utopia** is a work of satire, indirectly criticizing Europe's political corruption and religious hypocrisy. More was a Catholic

Humanist. ... **Utopia** means "no place" but sounds like "good place."

2. Who is Hythloday in Utopia?
   Raphael **Hythloday** is an old, sunburned, long-bearded, wise (and fictional) man from Portugal who meets Thomas More and Peter Giles in Antwerp.
3. What is the nature of utopian society?
   A **utopian society** is an ideal **society** that does not exist in reality. **Utopian societies** are often characterized by benevolent governments that ensure the safety and general welfare of its citizens. **Society** and its institutions treat all citizens equally and with dignity, and citizens live in safety without fear.
4. How many books are in the Utopia series?
   Utopia (Libellus vere aureus, nec minus salutaris quam festivus, de optimo rei publicae statu deque nova insula **Utopia**, "A little, true **book**, both beneficial and enjoyable, about how things should be in the new island **Utopia**") is a work of fiction and socio-political satire by Thomas More (1478–1535), written in Latin
5. What was the main theme of Sir Thomas More's Utopia?
   The overriding **theme** of **Utopia** is the ideal nature of Utopian society in contrast with the corrupt European society of **Thomas More's** day. **Utopia** has no money or private property and there is therefore no greed, power struggles, corruption, or vanity, and very little crime.

7.6 END EXERCISE

1. Discuss the status of women in Utopia.

Utopia is based on egalitarian principles, and these principles extend to issues of gender. Utopian women are allowed to work, vote, become priests, fight, and generally have just as much influence over Utopian affairs as do men. True, some pragmatic constraints are placed on women. For example, they are not expected or allowed to engage in heavy labor since in general they are not as strong as men. But these pragmatic constraints do little to alter the staggering degree of freedom that Utopian women are afforded in contrast to European women. However, while Utopian women hold a basically equal secular standard as the men, Utopian religion, with its demand that women prostrate themselves before their husbands, is formulated in such a way that it implicitly holds men as more religiously pure. There does not seem to be any way to reconcile these differences in the status of Utopian women as secularly equal but religiously inferior. Rather, the differences seem to betray the underlying

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influence of sixteenth century Europe; Thomas More creates a society in which women are given more rights and power than any in existence, and yet even he cannot completely escape the European conviction that women were inferior.

What is the nature of Utopian society? Is it an ideal society? If so, is it a society made up of ideal people?

Utopia is the most perfect embodiment of humanist rational ideas. But because it has not received the direct revelation of Jesus Christ, and, furthermore, simply because it exists in the kingdom of Earth rather than the kingdom of Heaven, it cannot be ideal. Utopia, then, is not ideal, but quasi-ideal. It demonstrates that Christian tenets can only truly be the basis of an egalitarian society, and it simultaneously shows that supposedly Christian Europe drastically fails to follow these tenets in the formulation of its own political processes.

It would be incorrect to assume, however, that Utopia is as close to ideal as it is because its inhabitants are ideal. In fact, the opposite is true: Utopia is close to ideal because it assumes that its population is not ideal. Utopia has built its laws to make acting immorally irrational, and then uses its schools to teach its inhabitants how to think rationally. In other words, Utopia operates with the understanding that people act in their own best interests, and then formulates its laws and institutions so that an individual's best interest is also the best interest of the community.

7.7 SUGGESTED READINGS

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Notes

UNIT-VIII GOSPEL ACCORDING TO ST.MARK THE BIBLE

Structure

8 INTRODUCTIONS

For a long time, the Gospel of Mark was the least popular of the Gospels, both among scholars and general readers. Mark's literary style is somewhat dull—for example, he begins a great number of sentences with the word "then." Luke and Matthew both contain the same story of Jesus's life, but in more sophisticated prose. Mark also leaves out accounts of Jesus's birth, the Sermon on the Mount, and several of the most well known parables. Mark became more popular, however, when biblical scholars discovered it was the earliest written of the four Gospels, and was probably the primary source of information for the writers of Luke and Matthew. Moreover, because neither Jesus nor his original disciples left any writings behind, the Gospel of Mark is the closest document to an original source on Jesus's life that currently exists. The presumed author of the Gospel of Mark, John Mark, was familiar with Peter, Jesus's closest disciple. Indeed, Mark is the New Testament historian who comes closest to witnessing the actual life of Jesus. Though Mark's Gospel certainly comes to us through his own personal lens, scholars are fairly confident that Mark is a reliable source of information for understanding Jesus's life, ministry, and crucifixion. As a result of its proximity to original sources, the Gospel of Mark has transformed from a book disregarded for its lowly prose to one of the most important books in the New Testament. Its historical importance has affected its evaluation by literary scholars as well. Though crude and terse, the Gospel of Mark is vivid and concrete. Action dominates. A

dramatic sense of urgency is present, and Mark has a developed sense of irony that permeates the Gospel.

King James I

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King James VI of Scotland and King James I of England was celebrated for eliminating years of strife in England as well as in Scotland, by maintaining peace within and outside both the kingdoms. He was also a literary enthusiast and his court consisted of some of the greatest literary figures of all times, including William Shakespeare, John Donne, Ben Jonson, and Sir Francis Bacon. His political accomplishments were not much in comparison to his predecessor, Queen Elizabeth I, but whatever little he did, he made sure that his kingdoms were at peace. According to some historians, he was a success in Scotland and a partial failure in England, but some others are of belief that he enjoyed a favorable position in the both the kingdoms. Though his empires did not flourish (economically) much under him, his people lived in tranquility with no wars or battles to disrupt their lives. Also, his low taxation policy had earned the love and respect of his countrymen. James was a scholarly man and all his life he patronized arts, music and literature. His translation of Bible is considered the best by many people and also bears his name, 'King James Bible'. He was also extremely religious and to promote his religious views he propagandized the church by publishing sermons and writing books on sovereignty and divinity.

8.1 KING JAMES I LIFE AND WORKS

Childhood & Early Life

- James was born to Mary, Queen of the Scots, and Henry Stuart, Lord Darnley, her second husband.
- His father was murdered in 1567 and his mother was forced to renounce her powers in favor of her son and let her illegitimate half-brother, James Stewart, Earl of Moray act as a regent.
- The infant prince was only thirteen months old when he was crowned the King of Scotland on 29 July 1567.
- As a young boy, he was tutored by poet George Buchanan, under whom he became an accomplished scholar.

Accession & Reign

- In 1576, James became the titular ruler of Scotland and gained complete control of the throne in 1581.

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- Under the Treaty of Berwick, he and Queen Elizabeth I of England became allies and the following year his mother, who was imprisoned, was put to death.
- In 1603, after the death of Queen Elizabeth I, he was declared the King of the joint kingdom of England and Ireland. Later, He moved to London from Scotland.
- His accession was however not welcomed by a group of Catholics as he was a Protestant. Their dissatisfaction kept rising and were incensed when he passed a law according which people who did not attend the Protestant church were to be charged heavy fines.
- In 1605 he was attacked by a small group of Catholics in the famous 'Gunpower Plot' in which the conspirators had planned to blow up the House of Lords by planting barrels of gunpowder underground. However, the plan failed and many of the plotters were either killed during imprisonment or executed.
- James visited Scotland in 1617, after thirteen years of accession to throne in England, even though had he had promised that he would pay regular visits. He was succeeded by his son Charles I after his death.

Major Works

- In the 1580s and 1590s, at the age of 18 the king promoted literature in Scotland and was also part of the literary and art group Scottish Jacobean court poets. He participated in the major literary and art activities of his time and has been credited by the Scots for influencing the English Renaissance poetry and drama.

- Wars and feuds were at bay and England was at peace, under the reign of James. He brought an end to the ongoing Anglo–Spanish War and attempted to curtail the long term hatred between the two kingdoms by signing a peace treaty.

Personal Life & Legacy

- James had a marriage by proxy with Anne of Denmark, younger daughter of King Frederick II of Denmark in August 1589. They were legally married on 23 Nove

- mber.
- The couple had three children; Henry Frederick, who died in 1612 at the age of 18, Elizabeth, who became the queen of Bohemia; and Charles, his heir.

- In 1619, Anne passed away and the king never married again. At the age of fifty, he began to suffer from arthritis and was also found to have developed kidney stones. Before his death, his arthritis took a toll on his health, often losing consciousness and later he suffered a stroke. A severe bout of dysentery took his life and his body was put to rest in Westminster Abbey.
- Upon his death his son Charles was crowned the King of England and Scotland.

Trivia

- This King of England wrote a book 'Basilikon Doron & Basilicon Doron' in which he compared kings to Gods.
- William Shakespeare, the greatest dramatist of all times, was among one this King of England's subjects.
- This King of England and Scotland was crowned the King of Scotland in 1567, when he was just thirteen months old.

8.2 SUMMARY

The Gospel According to Mark has no story of Jesus's birth. Instead, Mark's story begins by describing Jesus's adult life, introducing it with the words, "The beginning of the good news of Jesus Christ, the Son of God" (1:1). Mark tells of John the Baptist, who predicts the coming of a man more powerful than himself. After John baptizes Jesus with water, the Holy Spirit of God recognizes Jesus as his son, saying, "You are my Son, the Beloved" (1:11). Jesus goes to the wilderness, where Satan tests him for forty days, and Jesus emerges triumphant.

Jesus travels to Galilee, the northern region of Israel. He gathers his first disciples, Simon and Andrew, two Jewish brothers who are both fishermen. Jesus asks them to follow him, saying that he will show them how to fish for people rather than for fish. Simon and Andrew, as well as James and John, drop their nets and follow him. Jesus exhibits his authority in Galilee, where he cleanses a leper (1:40–45). Mark reports that Jesus heals a paralytic, Simon's sick mother-in-law, and a man with a withered hand. The miracles cause the crowds that gather to watch Jesus to become bewildered, fearful, and antagonistic. The Pharisees and followers of Herod begin plotting to kill Jesus. Jesus stays focused on his ministry.

Jesus's ministry attracts many followers. The miracle stories become increasingly longer and more elaborate, emphasizing the supernatural power of Jesus's authority. Mark says that "even wind and sea obey him"

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(4:35–41). Simultaneously, Jesus becomes increasingly misunderstood and rejected, even by his own apostles. Jesus notes his disciples' frequent misunderstandings of his message. Jesus's power continues to reveal itself in his control over nature: he calms a storm, cures a man possessed by a demon, and revives a dead young girl. Despite his successes, however, he continues to be reviled in his own hometown of Nazareth.

The story of Jesus's ministry reaches King Herod Antipas, the ruler of Galilee who beheaded John the Baptist. Jesus disperses the apostles, charging them with the responsibility to spread the Gospel and to heal the sick. When the apostles rejoin Jesus, they are once again swarmed with people eager to hear Jesus's message. Through a miracle, Jesus divides five loaves of bread and two fish and feeds all 5,000 people. His disciples, however, seem not to understand the magnitude of his miracle: when he walks on water, they are shocked. The Pharisees, who are upset at Jesus's abandonment of the traditional Jewish laws, question Jesus. He responds by pointing out that it is important to obey the spirit of the law rather than simply going through the technical actions that the law proscribes. Jesus preaches that human intention, not behavior, determines righteousness.

Jesus travels again through northern Palestine. He heals a deaf man and the child of a Gentile, and works a second miracle in which he multiplies a small amount of bread and fish to feed 4,000 people. His disciples, however, continue to misunderstand the significance of his actions. Peter, the foremost of the disciples, seems to be the only one who recognizes Jesus's divine nature. Jesus begins to foresee his own crucifixion and resurrection. He continues to travel across Galilee, but shifts his emphasis to preaching rather than working miracles. He appears to some of his disciples to be transfigured, made brilliantly white. Jesus explains that John the Baptist served as his Elijah, predicting his arrival. He preaches against divorce and remarriage. He announces that young children, in their innocence, are models for righteous behavior, and that the rich will have great difficulty entering the kingdom of God. He teaches, despite the sacrifices necessary to enter the kingdom, it will be worth it: "Many who are first will be last, and the last, first" (10:31).

Finally, Jesus journeys to Jerusalem, where he drives the money changers from the temple and begins preaching his Gospel. He is well received by the common people but hated by the priests and the scribes. However, he successfully defends himself against the priests' verbal attacks. He teaches that obedience to Caesar is important, that the dead will be resurrected, that loving one's neighbor is the greatest commandment, and that the End of Days will soon come, bringing God's retribution on the unjust and the return of the Son of man.

Eventually, Jesus allows himself to succumb to the conspiracy against him. At the Passover Seder, Jesus institutes the Christian sacrament of the Eucharist, telling his followers to eat and drink his symbolic body and blood. At the dinner, Jesus says that one of his disciples will betray him. The disciples are surprised, each asking, "Surely, not I?" (14:19). After dinner, Jesus goes to a garden called Gethsemane and prays while Peter, James, and John wait nearby. The three disciples fall asleep three times, though Jesus returns each time and asks them to stay awake with him as he prays. Jesus prays to God that, if possible, he might avoid his imminent suffering.

Jesus is leaving the garden with Peter, James, and John when Judas Iscariot, one of the apostles, arrives with the city's chief priests and a crowd carrying swords and clubs. Judas kisses Jesus, indicating to the priests Jesus's identity. The priests arrest Jesus and take him to the court of the high priest. There, Jesus publicly claims that he is "the Messiah, the Son of the Blessed One," and the Jews deliver him to Pontius Pilate, the Roman governor, who agrees to crucify him (14:61). On the cross, Jesus cries out, "My God, my God, why have you forsaken me?" (15:34). He dies and is buried by Joseph of Arimathea, a righteous Jew. When Mary Magdalene and other women come to Jesus's grave on the third day after the crucifixion, however, they find it empty. A young man tells them that Jesus has risen from the grave. Jesus then appears in resurrected form to Mary, Mary Magdalene, and the apostles.

8.3 ANALYSIS

Mark's Gospel is often disconnected, and at times difficult to read as a logically progressing narrative. This Gospel is brief and concise, reading almost like an outline, with little effort made to connect the roughly chronological list of incidents. Mark's Gospel also tends to interrupt itself by introducing information of marginal relevance. For example, Mark interrupts the story of the dispersal of the apostles and their return with the anecdote about Herod Antipas and John the Baptist. The Gospels of Matthew and Luke rely on Mark for much of their information, and they flesh out the bare-bones outline, adding additional information and employing a more fluid and elaborate style. The relationship between these first three Gospels is extremely complex. They are often approached as a group because of their strong similarities, and because of the way in which they appear to have been influenced by each other or by common sources. Because of their interconnectedness, they are called "synoptic," meaning that they can be looked at "with one glance."

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The Gospel of Mark does show some evidence of tight, purposeful construction. Mark can be divided into two sections. The first, from 1:1 to 8:26, concerns itself with Jesus's ministry in Galilee, beginning with John the Baptist's prophecy proclaiming the advent of the Messiah. The second, from 8:27 to 16:20, tells the story of Jesus's prediction of his own suffering, crucifixion, and resurrection.

Mark's Gospel constantly presumes that the end of the world is imminent. Therefore, when the end of time never came, early Christian communities had difficulty interpreting passages such as the thirteenth chapter of Mark, whose apocalyptic vision is urgent, striking, and confident. Another prominent motif of Mark is secrecy. Mark writes that the kingdom is near, the time has come, but only a few are privy to any knowledge of it. This motif is known as the Messianic Secret. For example, Mark refers to secrecy in relation to the kingdom of God in 4:11-12:

And he said to them, "To you has been given the secret of the kingdom of God, but for those outside everything comes in parables, in order that / 'they may indeed look but not perceive.'"

For Mark, Jesus's parables are riddles meant to be understood only by a select few. However, as the Gospel unfolds, the disciples do not maintain their privileged position.

As Mark tells his story, the twelve disciples persistently, even increasingly, fail to understand Jesus. Ultimately, two of them betray him, the rest abandon him, and at the end he is crucified alone until two of his bravest disciples, Mary Magdalene and Mary, return and find his tomb empty. If anyone is loyal in this Gospel, it is the Galilean women who look on Jesus's crucifixion from a distance and come to bury him. The Gospel of Mark is brutal on the disciples; some scholars suggest that Mark is trying to express his theme that when one follows Christ, one must be prepared for the experiences of misunderstanding and even persecution. Mark's model of discipleship includes the experiences of failure and doubt as part of the process of coming to understand the full meaning of Jesus. For Mark, discipleship means debating, questioning, stumbling, and learning. It involves suffering, service to others, poverty, and faithfulness despite persecution. It is strange that the Gospel of Mark ends so abruptly; scholars generally agree that the Gospel of Mark ends with verse 16:8, and that verses 16:9–20 were a later addition to the manuscript. The ending at 16:8 is confusing: Jesus's body is gone, and in his place an angel appears to Mary Magdalene and others, charging them to tell Peter of Jesus's resurrection. The women fail to fulfill this command: "So they went out and fled from the tomb, for the terror and amazement had seized them; and

they said nothing to anyone, for they were afraid" (16:8). This ending is hardly triumphant, and verses 16:9–20 preserve Mark's original message. Jesus appears to his apostles, and victory seems assured: "And they went out and proclaimed the good news everywhere, while the Lord worked with them and confirmed the message by the signs that accompanied it" (16:20).

8.4 PLOT OVERVIEW

The New Testament is a collection of twenty-seven books centered on the figure of Jesus of Nazareth. Each of these books has its own author, context, theme, and persuasive purpose. Combined, they comprise one of history's most abundant, diverse, complex, and fascinating texts. The books of the New Testament are traditionally divided into three categories: the Gospels, the Epistles, and the Book of Revelation.

The Gospels and Acts of the Apostles

The Gospels of Matthew, Mark, and Luke are known as the synoptic—meaning "at one look"—Gospels because each one tells a similar story, differing only in some additions, special emphases, and particular omissions according to the interests of the author and the message the text is trying to convey. Each of the synoptic Gospels tells the story of Jesus of Nazareth, including his ministry, gathering of disciples, trial, crucifixion, and, in the case of Matthew and Luke, his resurrection. John is also a Gospel, though it is not placed with the synoptic Gospels because his story is so different. Rather than recording many of the facts about Jesus's life, the Gospel according to John focuses on the mystery and identity of Jesus as the Son of God.

Acts of the Apostles follows John, although it was intended to be the second volume of a single unit beginning with Luke. The same author wrote Luke and Acts consecutively, and while Luke is a Gospel about Jesus, Acts picks up the story at the resurrection, when the early disciples are commissioned to witness to the world. Acts is a chronological history of the first church of Christ.

The Epistles

The twenty-one books following Acts are epistles, or letters, written from church leaders to churches in various parts of the world. The first fourteen of these letters are called the "Epistles of Paul" and are letters that tradition has accorded to St. Paul in his correspondence with the earliest churches in the first and second century. Historians are fairly certain that Paul himself, Christianity's first theologian and successful missionary, indisputably

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composed seven of the letters, and possibly could have written seven others.

The seven letters following the Epistles of Paul are called the Catholic Epistles, because they are addressed to the church as a whole rather than to particular church communities. These letters identify as their authors original apostles, biological brothers of Jesus, and John the Evangelist, although it is thought that they were actually written by students or followers of these early church luminaries. The first of the Catholic Epistles is the Letter of James, attributed to James, the brother of Jesus and leader of the Christian church in Jerusalem. Next are the First and Second Letters of Peter, which identify themselves as letters from the apostle Peter. The First, Second, and Third Letters of John attribute their authorship to John the Evangelist, and the Letter of Jude attributes itself to Jude, the brother of James, who is elsewhere identified as one of Jesus's brothers.

The Revelation to John

The last book in the New Testament is the Revelation to John, or Book of Revelation, the New Testament's only piece of literature in the apocalyptic genre. It describes a vision by a leader of a church community in Asia Minor living under the persecution of the Roman Empire.

8.5 CHARCTER LIST

Jesus of Nazareth - The central figure of the New Testament, whose life, death, and resurrection are chronicled in the books. The four Gospels describe Jesus's life until his resurrection, and the remainder of the New Testament concerns itself with the community of followers of Jesus that steadily grows after his death.
Paul of Tarsus - More than half of the books in the New Testament have been attributed to Paul of Tarsus, the great missionary who directs the spread of Christianity after the death of Jesus. In these books, Paul uses his keen mind and robust intellect to develop Christianity's first sophisticated theology. In the period immediately following Jesus's death, he is an active persecutor of Jesus's followers, but he later converts and becomes the most active proponent of Christ's disciples.
Peter - The first of Jesus's disciples. Extremely devoted to Jesus and his mission, Simon is able to recognize Jesus as the Messiah before the other apostles. As a result, Jesus makes him the "rock"—renaming Simon "Peter," which means rock—on which his church would be built (Matthew 16:13–20). Although Peter denies his association with Jesus after Jesus's arrest, Peter later becomes one of the leaders of the church in Jerusalem.

John the Baptist - The forerunner to Jesus, spreading the word of Jesus's imminent arrival. John the Baptist is an old ascetic who lives in the desert, wears a loincloth, and feeds on locusts and honey.

Mary Magdalene - A female follower of Jesus since the time of his Galilean ministry, when he exorcises her of seven demons (Luke 8:2). Mary Magdalene is a close friend of Jesus. She is one of the women who discover that Jesus's body is not in his grave. Following this event, she witnesses the resurrected Jesus. She is also known as Mary of Magdala.

Pontius Pilate - As prefect, Pontius Pilate governs Judea by the authority of the Roman Empire during the time of Jesus's trial in Jerusalem. The Gospels differ on the extent of Pilate's responsibility for Jesus's crucifixion. What is clear, however, is that Pilate holds the ultimate authority to determine whether or not Jesus should be executed.

Barnabas - Praised early in Acts for his generosity toward the church, Barnabas later becomes one of Paul's traveling companions and fellow missionaries, joining Paul in spreading the Gospel among the Gentiles.

Judas Iscariot - One of the Twelve Apostles, Judas betrays Jesus to the authorities in exchange for thirty pieces of silver. According to Matthew, Judas commits suicide out of remorse (Matthew 27:3–10).

Stephen - A leader of the Hellenists, a faction of the Jewish Christians, in Jerusalem during the years after Jesus's ascension. Stephen preaches against the temple (Acts 6–7). When brought for trial before the Jewish court, Stephen seals his fate by issuing a ringing condemnation of the Jewish leadership.

Timothy - The traveling companion and fellow missionary of Paul. Timothy coauthors letters with Paul—such as 1 Corinthians and Philippians—and serves as his emissary throughout the Christian communities of the Mediterranean.

Mary, Mother of Jesus - Luke's narrative of Jesus's infancy focuses heavily on the courage and faith of Mary, who becomes impregnated by the Holy Spirit. She is also one of the only people who remains with Jesus through the crucifixion. Gospel writers who have a high esteem for the female leaders in the early church community point to Mary as a model of discipleship.

Joseph - Mary's husband. Joseph is a direct paternal descendent of the great King David, which makes Jesus an heir to the Davidic line. This heritage reinforces Jesus's place in the Jewish tradition.

Luke - A traveling companion of Paul. Christian tradition dating back to the second century a.d. claims that Luke is the author of the Gospel that bears his name and of Acts of the Apostles.

Caiaphas - The high priest who presides over Jesus's trial. Though it is Pilate who declares the verdict of Jesus's guilt, the Gospel writers are insistent that Caiaphas is also responsible for the crucifixion.

Herod the Great - The King of Palestine from 37 to 4 b.c. According to Matthew, Herod hears of Jesus's birth and decides to kill the child, who is prophesied to become king of the Jews. To evade Herod's orders, Joseph takes Jesus and Mary to Egypt.

8.6 THEMES

Themes are the fundamental and often universal ideas explored in a literary work.

The New Testament's Relation to the Old Testament

Each of the books of the New Testament has a unique relationship to the Old Testament and to Judaism as a whole, ranging from the very Jewish Gospel of Matthew to the Gospel of Luke, which makes little or no reference to the Jewish scriptures. This range is largely due to the location and audience of the different authors of the New Testament. Matthew's Gospel was written for a largely Jewish group to convince them that Jesus was the hoped-for Messiah, and so he interprets Jesus as someone who relives the experience of Israel. For Matthew, everything about Jesus is prophesied in the Old Testament. The Old Testament narratives to which Matthew refers served as ways in which early followers of Jesus could make sense out of his birth, death, and resurrection. In contrast, Luke makes little or no reference to the Hebrew scriptures because they would have been unfamiliar to his largely Gentile audience.

Paul introduces yet another perspective on the Hebrew Scriptures with his theology of "faith versus works," which states that through Christ we are saved "through grace alone," not through doing good works. Paul contrasts Christianity's emphasis on the grace of God and the faith of the believer with the Jewish insistence on the law as the necessary means for salvation. Paul's theology inaugurates a strong anti-Jewish tradition in Christianity, which claims that Christianity is a higher, more spiritual tradition than Judaism. This claim is called Christian supercessionism because it is based on the idea that the New Testament supercedes the Old Testament. Supercessionists believe that the laws laid down in the Old Testament are external, in the sense that they regulate human behaviors rather than spiritual states, and that these laws become unnecessary through Christ. Supercessionism simplifies the rich and subtle theology of the Old Testament, which makes no such distinction between faith and works.

Salvation for Social Outcasts

Some scholars have argued that the New Testament's references to sinners actually referred to those who were marginalized, poor, cast out, orphaned, diseased, or widowed. Jesus not only promises salvation to such sinners, but goes so far as to call their poverty itself "blessed" throughout the Gospels. At many points in Jesus's ministry, he shocks mainstream Jews by associating with, ministering to, and healing people who are cast out, poor, and sick. Some have argued that a prominent theme in the Gospels is Jesus's good news to such people and an invitation to the rich to join them.

Salvation Through Faith in Christ

In his final letter to the new churches in Romans, Paul summarizes his lifelong question about the relationship between Jewish law, which requires certain observances and actions, and faith in the grace offered by God through Jesus Christ, which is given freely and without regard for good works. This issue was particularly problematic in Rome because the early church consisted both of Jewish followers of Christ, who observed the law, and Gentile followers, to whom the law was relatively unknown. Paul concludes that the law is a gift from God, and can help people become more faithful, but ultimately we are justified by faith alone, and the grace of God is available to both Jews and Gentiles. In the end, Paul declares that only minimal observance of Jewish law is necessary to be a follower of Jesus—who himself, interestingly enough, was a law-abiding Jew.

8.7 QUOTATIONS

1. But to what will I compare this generation? It is like children sitting in the marketplaces and calling to one another, "We played the flute for you, and you did not dance; we wailed, and you did not mourn." For John came neither eating nor drinking, and they say, "He has a demon," the Son of Man came eating and drinking, and they say, "Look, a glutton and a drunkard, a friend of tax collectors and sinners!" Yet wisdom is vindicated by her deeds. (Matthew 11:16–19)

Throughout the New Testament, there are references to Jesus as the wisdom of God, and here Matthew makes the association explicit. Wisdom in Jewish tradition bears a variety of meanings, but the most dominant role wisdom takes on is that of a teacher calling out to the public to take him in (Prov. 1:20–21, 9:3). This concept of wisdom correlates well with

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Matthew's overall definition of Christ's nature, which focuses on Jesus's role as a teacher, instructor, and sage (Matthew 11:1, 9:35).

In this parable, Jesus and John the Baptist can be interpreted to be the figures who call out from the marketplace, play the flute, dance, wail, and mourn. Those who will not join them are "this generation," which will not hear God's message. This interpretation is in keeping with the biblical figure of wisdom, which calls out to the public from marketplaces, crossroads, portals, and streets (Prov. 1:20–21, 8:1–3) and is met with similar rejection (Prov. 8:36–38). Wisdom says, "I have called and you refused, have stretched out my hand and no one heeded" (Prov. 1:24–25). Wisdom opens the community and widens participation. Jesus/Wisdom is justified by the deeds that recognize all Israelites as its children: "the blind receive their sight, the lame walk, the lepers are cleansed, the deaf hear, the dead are raised, and the poor have good news brought to them" (Matthew 4–5). While these deeds justify Jesus, they are the source of Jesus's rejection as a "glutton and a drunkard, friend of tax collectors and sinners" (Matthew 11:18).

2. In the beginning was the Word, and the Word was with God, and the Word was God. He was in the beginning with God. All things came into being through him, and without him not one thing came into being. What has come into being in him was life, and the life was the light of all people. The light that shines in the darkness, and the darkness did not overcome it. (John 1:1–5)

John's emphasis on Jesus as the Word of God incarnated is indebted both to Greek philosophy and to his Jewish heritage. The Greeks developed the concept of a divine force governing the balance between binary opposites in the universe. They called this force Logos, best translated as "Word" or "Reason." In many Greek conceptions, it is Logos that determines the balance between light and darkness, flesh and spirit. A world without Logos, the Greeks believed, would be chaos. The influence of the concept of the Logos was felt strongly by the Jewish sect knows as the Essenes, ascetics who believed that the world was shaped by struggles between opposing forces. John takes his philosophical inspiration, which manifests itself through his Christology and theology, from the Greeks via the Essenes. Jesus is the Word, the Logos, who is the instrument of total victory of light over darkness, its binary opposite: "What has come into being in him was life. And the life was the light of all people" (John 1:4). John's reference to the Essene and Greek systems of philosophy to explain Jesus's origin and significance is reflective of his Gospel's careful pedagogical style. More than the authors of the other Gospels, John is concerned with explaining significance rather than recording facts.

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3. For in Christ Jesus you are all children of God through faith. As many of you as were baptized into Christ have clothed yourselves with Christ. There is no longer Jew or Greek, there is no longer slave or free, there is no longer male or female; for all of you are one in Christ Jesus. (Galatians 3:26–28)

The meaning of this passage, written by Paul in a letter to the church at Galatians, is still very much at the center of controversy among biblical scholars today. Some scholars contend that Paul's notion of equality here speaks of a spiritual or transcendental equality rather than a social equality. This interpretation diminishes the social implications of the texts. Others claim that Paul has in mind social or ecclesiastical equality with serious political implications. Biblical scholar Elisabeth Schüssler Fiorenza argues that among Christ's followers, status differences are no longer valid. Statements such as Paul's reflect an equality that many scholars claim was present in the vision and practice of the earliest Christian missionary movement. Currently, many feminist and other biblical scholars are reconstructing the early Christian community to find important traces of social egalitarianism. Many point to this passage as one of the most important indicators of the egalitarian ideals of the early Christian community.

4. A sower went out to sow his seed; and as he sowed, some fell on the path, and was trampled on, and the birds of the air ate it up. Some fell on the rock; and as it grew up, it withered for lack of moisture. Some fell among the thorns, and the thorns grew with it and choked it. Some fell into good soil and grew, and when it grew it produced a hundredfold. (Luke 8:5–8)

The parable of the sower is found in Matthew, Mark, and even some writings that are not in the Christian canon, such as the Gospel of Thomas. Because the parable is found in a relatively uniform manner in various places, and because scholars have concluded that Jesus spoke in parables, we can assume that this parable did in fact come from the historical figure of Jesus. The parable stresses the mystery of the unexpected acceptance of the Kingdom of God despite much failure in hearing, being heard, and understanding. In Mark's version of the parable (Mark 4:14–20), Jesus interprets the parable for his inner circle of followers, though most scholars conclude that such interpretations were later additions by the early church. Mark's allegorical interpretation reads the sower as the speaker of the good news, and the seed as the word with potential to take root and "bear fruit" (4:20). The path is interpreted as hearers who are vulnerable to various symbolic dangers. Birds represent the evil that takes away the work sowed in Christ's followers. Rocky ground represents hearers who eagerly accept

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the word with enthusiasm but eventually fall away. Thorns represent listeners who are consumed with secular matters. The good soil represents hearers who patiently accept the word and eventually bear fruit.

5. Now before the festival of the Passover, Jesus knew that his hour had come to depart from this world and go to the Father. Having loved his own who were in the world, he loved them to the end. [He] got up from the table, took off his outer robe, and tied a towel around himself. Then he poured water into a basin and began to wash the disciples' feet . . . . After he had washed their feet, had put on his robe, and had returned to the table, he said to them, " . . . I have set you an example, that you also should do as I have done to you. Very truly I tell you, servants are not greater than their master, nor are messengers greater than the one who sent them. If you know these things, you are blessed if you do them." (John 13:1, 4–5, 12–17)

Here, Jesus forms and participates in a community based on service and love to one another, setting an example to be followed by each of his disciples. For John's community, the purpose of the foot-cleansing here is not a ritual cleansing, such as Peter thinks, but the completion of Jesus's full revelation of service and love. Throughout John's Gospel, as this passage indicates, the exercise of leadership and power in the new ministry of Jesus is not one of ecclesiastical hierarchy, but one of love and service among a community of friends.

8.8 CHECK YOUR PROGRESS

1. What are the significant differences between Matthew's and Luke's narratives of Jesus's infancy?

The different purposes with which Matthew and Luke approach their narratives influence the ways that they tell the story of Christ's birth. Because both authors are primarily interested in establishing the divinity of Christ, they both call Jesus's birth miraculous, and cite God alone as the creator of Jesus's life. But Matthew, who is interested in the Jewish lineage of Christ and the relationship between Christ's teachings and the Judaic tradition, focuses on the social ramifications of Mary's pregnancy more than Luke does. Matthew lauds Joseph for not abandoning his fiancée, even though Jewish custom dictates that pregnancy outside of wedlock is so shameful as to require a man to abandon his future wife. Luke's narrative seeks to declare the good news of Christ's birth to the poor and outcast, including women. As a result, Luke focuses on the humility of Jesus's

origins, pointing out that Jesus's birth occurs in humble peasant surroundings. Luke also exalts Mary for her courage, making her a prominent female character with whom women in his audience might be able to sympathize.

2. How does the historical context of the Book of Revelation affect its content?

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The Book of Revelation was written between 81 and 96 a.d. by a leader in a small church community on the island of Patmos. This community experienced persecution by the Roman Empire, which forced early Christians to put their allegiance to the empire before their allegiance to religion. When the Book of Revelation was written, the Roman Empire was expanding, and many Christians resisted both this expansion and Roman cults. Much of the Book of Revelation focuses on the contrast between the evils of the Roman Empire, personified as the two beasts in Revelation 13, and the true Christian God, who, according to Revelation, will "wipe away every tear" (21:4). Furthermore, in the first century a.d., apocalyptic literature like the Book of Revelation was very common, and Revelation contains many of the conventions of this literary form. Apocalyptic literature involves revelations that claim to predict future events, whereas previous revelations had only claimed to deliver the word of God. Moreover, apocalyptic literature almost always follows dual narratives of hope and despair, at once describing the current evils of the world and promising a figure who would save the righteous or faithful from the ultimate demise of the sinful world. The Book of Revelation uses the conventions of a popular literary form to address a pressing contemporary event. By describing equally vivid scenes of destruction and salvation, the Book of Revelation attempts to instill a hatred for the Roman Empire and strengthen faith in Christianity.

3. What is Paul's relationship to Judaism, and what does he see as the relationship between Judaism and Christianity?

Paul of Tarsus calls himself a "Jew of Jews," and never would have thought of himself otherwise. Like most of the early followers of Jesus, he came from a Jewish background, and saw Jesus's teachings as an extension rather than a challenge to Judaism. However, the two religions come into conflict on many points. For Paul, the most significant conflict is between the Jewish idea that people will be judged according to their good or bad deeds on Earth and the Christian idea that faith in Christ is the only way to earn eternal salvation. Paul's egalitarian approach emphasizes equality rather than inequality between Jews and Gentiles, saying that only with faith in God and Jesus Christ is salvation possible. His writing does not reconcile

this conflict, but he does express his belief that the people of Israel are chosen and merit special grace, but that the death and resurrection of Jesus Christ could also assure a promise of grace. Paul's belief that forgiveness and love are given to all people, Jew and Gentile alike, made him a popular missionary. Rather than preaching religion as an exclusionary institution, his writing suggests that there is room within Christianity for people of different backgrounds. He views his belief as a renewed form of Judaism, not as an abandonment of his tradition.

8.9 END EXERCISE

1. Choose one New Testament parable that is found in more than one Gospel. Provide an analysis of the similarities and the differences between the versions. What is the significance of this comparison for understanding the distinctive theological perspectives of the Gospels?
2. Describe the similarities and differences among two of the Passion narratives (i.e., the trial and crucifixion). What is significant for the authors of these accounts? What is at stake in answering the question of who killed Jesus?
3. Consider the Book of Revelation. How might one be able to use the book in a contemporary learning context, without using it to claim salvation for the few and destruction for the many? Does it have anything to say to contemporary society?
4. The New Testament contains numerous discussions pertaining to the resurrection of Jesus. Compare and contrast a resurrection account in one of the Gospels to Paul's understanding of the living Christ in one of his letters.

8.10 SUGGESTED READINGS

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UNIT-IX OF TRUTH, OF DEATH, OF PARENTS AND CHILDREN, OF MARRIAGE AND SINGLE LIFE, AND OF STUDIES FRANCIS BACON

Structure

9. INTRODUCTION

The Elizabethan age is called The Golden Age of English poetry and drama, it should also be regarded as a glorious age of English prose, for English prose was set on the track of glory by such great prose writers as Bacon, Richard Hokker, sir Philip Sidney, sir Walter Raleigh, John Fox, Camden, knox and Thomas North with Sir Philip Sidney on the forefront. almost all Elizabethan prose is the nearness of their prose to poetry. It is colourful, blazing, rhythmic, indirect, prolix, and convoluted. The Renaissance spirit of humanism, liberalism and romanticism found full play in the growth and development of English prose in the Elizabethan Age

We should note that at the outest, the Elizabethan prose turned to translation of foreign books, especially the Italian Novella and short romantic stories so on.

Francis Bacon was the first to introduce in English the literary genre, known as the Essay, innovated by the French philosopher Montaigne. Bacon was both a scholar and a creative genius with a unique style of his

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own. Bacon was the first to introduce the intellectual, impersonal, reflective essays in a style which is inimitable. Brevity is the soul of Bacon's essay. The words chosen by him are crisp and pithy. His sentences though small, speak volumes. It may be said that the Elizabethan intellectual prose finds its culmination in Bacon.

"**Cowards die hundred time before their death"**

~ Francis Bacon

"Fear of death is more dangerous than death"

~ Francis Bacon

Bacon is known as the father of English essay also the greatest prose writer of Elizabethan Era. Now Bacon withdrew permanently from public life, and devoted his splendid ability to literary and scientific work. He completed the Essay, experimented largely, wrote history, scientific, articles and one scientific novel, and made additions to his 'Instauratio Magna' the great philosophical work which was never finished.

Bacon's masterpiece work:

- The Advancement of Learning
- The Novum Organum
- Instauratio Magna
- The Great Institution of True Philosophy
- The New Atlantis

'The Instauratio Magna' was the most ambitious, though it is not the best known of bacon's work. For the insight it gives us into the author's mind, we note here a brief outline of his subject. It was divided into six parts

1. Partitiones Scientiarum – This was to be a classification and summary of all humen knowledge.

2. Novum Orgnum- Is the use of reason and experiment instead of the old Aristotelian logic.

3. Historia Naturalis et Experimentalis- the study of all phenomena of nature. Of four parts of this work which he completed, one of them at least the Sylva Sylvarum, is decidedly at variance with his own idea of fact of experiment.

4. Scale Intellectus or Ladder of the mind- is the rational application of the Organum to all problems.

5. Prodromi(Anticipation)- Is a list of discoveries that men shall make when the have applied Bacon's method of study and experiments.

6. Philosphia Secunda- Which was to be a record of practical results of the new philosophy when the succeeding ages should have applied it faithfully.

"We may, said Bacon, "make no despicable beginnings…for upon. The destinies of the human race must complete the work… for upon this will depend not only a speculative good but all the fortunes of mankind and all their power".

There is the unconscious expression of one of the great minds of the world. Bacon was like one of the architects of the middle ages.

The Essay:

Francis Bacon is considered the father of English essay. His famous Essay is the one work which will interest all students of literature. His Instauratio was in latin, written mostly by paid helpers from short English abstracts. He regarded Latin as the only Language worthy of a great work; but the world neglected his Latin to seize upon English, marvelous English, terse, pithy, packed with thought, in age that used endless circumlocution. The fist ten essays published in 1597 then he gave more charm and great thought in second addition of the essays in 1612 which are covering wide variety of subjects suggested by the life of men around him.

Concerning the best of these essays there are as many opinions as there are readers, and what one gets out of them depends largely upon his owns thought and intelligence. In this respect they are like that nature to which Bacon directed men's thought. The whole volume may be read through in an evening; but after one has read them a dozen times he still finds as many places to pause and reflect as the first reading. If one must choose out of such a storehouse, we would suggest "Studies", "Goodness", "Riches", "Atheism", "Unity in Religion", "Adversity", "friendship" and "great place" as an introduction to Bacon's worldly-wise philosophy.

Other works of Bacon are interesting as a revelation of the Elizabethan mind, rather than because of any literary value. 'The new Atlantis' is a kind of scientific novel describing another Utopia as seen by Bacon. The inhabitants of Atlantis have banished Philosophy and applied Bacon's method of investigating nature, using the result to better their own condition. 'De sapientia veternum' is a fanciful attempt to show the deep meaning underlying ancient myth. ' The History of Henry Vll' is a calm, dispassionate and remarkably accurate history, which makes us regret that Bacon did not do more historical work. Beside these are metrical version of certain Psalm- which is valuable in view of the controversy anent Shakespeare's plays, for showing Bacon's utter inability to write poetry and a large number of letters and state papers showing the range and power of his intellect.

9.1FRANCIS BACON'S LIFE AND WORKS

Francis Bacon was an English Renaissance statesman and philosopher, best known for his promotion of the scientific method.

Francis Bacon was born on January 22, 1561 in London, England. Bacon served as attorney general and Lord Chancellor of England, resigning amid charges of corruption. His more valuable work was philosophical. Bacon took up Aristotelian ideas, arguing for an empirical, inductive approach, known as the scientific method, which is the foundation of modern scientific inquiry.

Early Life

Statesman and philosopher Francis Bacon was born in London on January 22, 1561. His father, Sir Nicolas Bacon, was Lord Keeper of the Seal. His mother, Lady Anne Cooke Bacon, was his father's second wife and daughter to Sir Anthony Cooke, a humanist who was Edward VI's tutor. Francis Bacon's mother was also the sister-in-law of Lord Burghley.

The younger of Sir Nicholas and Lady Anne's two sons, Francis Bacon began attending Trinity College, Cambridge, in April 1573, when he was 12 years old. He completed his course of study at Trinity in December 1575. The following year, Bacon enrolled in a law program at Honourable Society of Gray's Inn, the school his brother Anthony attended. Finding the curriculum at Gray's Inn stale and old fashioned, Bacon later called his tutors "men of sharp wits, shut up in their cells if a few authors, chiefly Aristotle, their dictator." Bacon favored the new Renaissance humanism

over Aristotelianism and scholasticism, the more traditional schools of thought in England at the time.

A year after he enrolled at Gray's Inn, Bacon left school to work under Sir Amyas Paulet, British ambassador to France, during his mission in Paris. Two and a half years later, he was forced to abandon the mission prematurely and return to England when his father died unexpectedly. His meager inheritance left him broke. Bacon turned to his uncle, Lord Burghley, for help in finding a well-paid post as a government official, but Bacon’s uncle shot him down. Still just a teen, Francis Bacon was scrambling to find a means of earning a decent living.

Counsel and Statesman

Fortunately for Bacon, in 1581, he landed a job as a member for Cornwall in the House of Commons. Bacon was also able to return to Gray's Inn and complete his education. By 1582, he was appointed the position of outer barrister. Bacon's political career took a big leap forward in 1584, when he composed A Letter of Advice to Queen Elizabeth, his very first political memorandum.

Bacon held his place in Parliament for nearly four decades, from 1584 to 1617, during which time he was extremely active in politics, law and the royal court. In 1603, three years before he married heiress Alice Barnham, Bacon was knighted upon James I's ascension to the British throne. He continued to work his way swiftly up the legal and political ranks, achieving solicitor general in 1607 and attorney general six years later. In 1616, his career peaked when he was invited to join the Privy Council. Just a year later, he reached the same position of his father, Lord Keeper of the Great Seal. In 1618, Bacon surpassed his father's achievements when he was promoted to the lofty title of Lord Chancellor, one of the highest political offices in England. In 1621, Bacon became Viscount St. Albans.

In 1621, the same year that Bacon became Viscount St. Albans, he was accused of accepting bribes and impeached by Parliament for corruption. Some sources claim that Bacon was set up by his enemies in Parliament and the court faction, and was used as a scapegoat to protect the Duke of Buckingham from public hostility. Bacon was tried and found guilty after he confessed. He was fined a hefty 40,000 pounds and sentenced to the Tower of London, but, fortunately, his sentence was reduced and his fine was lifted. After four days of imprisonment, Bacon was released, at the cost

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of his reputation and his long- standing place in Parliament; the scandal put a serious strain on 60-year-old Bacon's health.

Philosopher of Science

Bacon remained in St. Alban's after the collapse of his political career. Retired, he was now able to focus on one of his other passions, the philosophy of science. From the time he had reached adulthood, Bacon was determined to alter the face of natural philosophy. He strove to create a new outline for the sciences, with a focus on empirical scientific methods—methods that depended on tangible proof—while developing the basis of applied science. Unlike the doctrines of Aristotle and Plato, Bacon's approach placed an emphasis on experimentation and interaction, culminating in "the commerce of the mind with things." Bacon's new scientific method involved gathering data, prudently analyzing it and performing experiments to observe nature's truths in an organized way. He believed that when approached this way, science could become a tool for the betterment of humankind.

Biographer Loren Eisley described Bacon's compelling desire to invent a new scientific method, stating that Bacon, "more fully than any man of his time, entertained the idea of the universe as a problem to be solved, examined, meditated upon, rather than as an eternally fixed stage upon which man walked." Bacon himself claimed that his empirical scientific method would spark a light in nature that would "eventually disclose and bring into sight all that is most hidden and secret in the universe."

During his young adulthood, Bacon attempted to share his ideas with his uncle, Lord Burghley, and later with Queen Elizabeth in his Letter of Advice. The two did not prove to be a receptive audience to Bacon's evolving philosophy of science. It was not until 1620, when Bacon published Book One of *Novum Organum Scientiarum* (novum organum is Latin for "new method"), that Bacon established himself as a reputable philosopher of science.

According to Bacon in *Novum Organum*, the scientific method should begin with the "Tables of Investigation." It should then proceed to the "Table of Presence," which is a list of circumstances under which the event being studied occurred. "The Table of Absence in Proximity" is then used to identify negative occurrences. Next, the "Table of Comparison" allows the observer to compare and contrast the severity or degree of the event. After completing these steps, the scientific observer is required to perform a short survey that will help identify the possible cause of the occurrence. Unlike a typical hypothesis, however, Bacon did not emphasize the

importance of testing one's theory. Instead, he believed that observation and analysis were sufficient in producing a greater comprehension, or "ladder of axioms," that creative minds could use to reach still further understanding.

Writing Career

During his career as counsel and statesman, Bacon often wrote for the court. In 1584, he wrote his first political memorandum, *A Letter of Advice to Queen Elizabeth*. In 1592, to celebrate the anniversary of the queen's coronation, he wrote an entertaining speech in praise of knowledge. The year 1597 marked Bacon's first publication, a collection of essays about politics. The collection was later expanded and republished in 1612 and 1625.

In 1605, Bacon published *The Advancement of Learning* in an unsuccessful attempt to rally supporters for the sciences. In 1609, he departed from political and scientific genres when he released *On the Wisdom of the Ancients*, his analysis of ancient mythology.

Bacon then resumed writing about science, and in 1620, published *Novum Organum*, presented as Part Two of *The Great Saturation*. In 1622, he wrote a historical work for Prince Charles, entitled *The History of Henry VII*. Bacon also published *Historia Ventorum* and *Historia Vitae et Mortis* that same year. In 1623, he published *De Augmentis Scientarium*, a continuation of his view on scientific reform. In 1624, his works *The New Atlantis* and *Apothegms* were published. Sylva Sylvarium, which was published in 1627, was among the last of his written works.

Although Bacon's body of work covered a fairly broad range of topics, all of his writing shared one thing in common: It expressed Bacon's desire to change antiquated systems.

Death and Legacy

In March 1626, Bacon was performing a series of experiments with ice. While testing the effects of cold on the preservation and decay of meat, he stuffed a hen with snow near Highgate, England, and caught a chill. Ailing, Bacon stayed at Lord Arundel's home in London. The guest room where Bacon resided was cold and musty. He soon developed bronchitis. On April 9, 1626, a week after he had arrived at Lord Arundel's estate, Francis Bacon died.

In the years after Bacon's death, his theories began to have a major influence on the evolving field of 17th-century European science. British

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scientists belonging to Robert Boyle's circle, also known as the "Invisible College," followed through on Bacon's concept of a cooperative research institution, applying it toward their establishment of the Royal Society of London for Improving Natural Knowledge in 1662. The Royal Society utilized Bacon's applied science approach and followed the steps of his reformed scientific method. Scientific institutions followed this model in kind. Political philosopher Thomas Hobbes played the role of Bacon's last amanuensis. The "father of classic liberalism," John Locke, as well as 18th-century encyclopedists and inductive logicians David Hume and John Mill, also showed Bacon's influence in their work.

Today, Bacon is still widely regarded as a major figure in scientific methodology and natural philosophy during the English Renaissance. Having advocated an organized system of obtaining knowledge with a humanitarian goal in mind, he is largely credited with ushering in the new early modern era of human understanding.

9.2“OF TRUTH” SUMMARY

Sir Francis Bacon starts his essay while referring the Ancient Roman Governor Pilate, who made the situation critical without doing an analysis of truth. Pilate asked for truth but did not wait for it. If he would have known the truth, he may have not passed the judgment to crucify the Christ. He then talks about skeptical minds, who are not easily convincible. He doubts that Pilate was also skeptical. Definitely, there are people who do not have strong beliefs. Numerous people are there in the world, who change their minds frequently. They consider that fixed beliefs are a sign of mental slavery. Whenever they think or take decisions, they use their free will; they stubbornly ignore every belief. In Greeks, there was a school of philosophers having skeptics. They may have died now but skeptical people are there even today in this world.

Why Do Not People Speak the Truth?

There are many reasons behind not speaking the truth. One of them is that discovery of truth requires efforts and time. Let us do a critical analysis of this truth from real life example. There are many courts in every country; each court has thousands of cases; in every case, either the defendant or the plaintiff is right. Every case has been heard for many years in order to find out who is speaking the truth. Secondly, both the parties (plaintiff and defendant) struggle to prove themselves right. Indeed Sir Francis Bacon is right. Effort and time are required to discover the truth. The second reason, which Bacon provides for not speaking the truth, is that it is hard to digest. When it is discovered people hardly believe it.

Then he talks about lies. He is of the view that lies attract people but no one adopts truth. He is confused that why people tell a lie for the sake of a lie. Nevertheless, he understands that poets sell lie because it gives pleasure to human beings. Traders tell lies because they want to sell their goods but lie for the sake of lie is not understandable.

How Is The Truth Different from Lie?

Bacon gives a real-life example. He says that if the audience sees a spectacle on the stage in daylight it will look as it is. On the other hand, if the same show is presented with candlelight then it will attract more people; it would definitely give pleasure to the audience. Lie, in the same way, has a beautiful and shiny cover, due to which people like lie instead of truth. However, if the truth were mixed with a lie then it would also give pleasure. Moreover, people have created their own false beliefs, judgments, and opinions. If these things were snatched from them, their condition would become miserable as these things give them hope and strange kind of pleasure.

Critical Analysis of "Of Truth" Shows that Poetry is Harmful?

Is poetry a lie? If so, is it harmful? No, Bacon does not think so. Early writers of the church called poetry a devil's wine. It is because it exaggerates things and is full of fancies. It also takes a person in the world of imagination; therefore, they called poetry a lie and harmful to human beings. Bacon agrees that the poetry is a lie but he denies the second allegation. He says that it is not harmful at all. He divides lies into two categories; short-term and long-term. Poetry tells lie but people soon forget it; therefore, it causes no harm to them. Only those lies are harmful that sink in the mind and are difficult to forget.

Truth Ends Pride:

The light was the first thing, which the God had created. Then He bestowed men, rational faculty. Since then, He is illuminating the human minds. Bacon advises that whenever a person takes a decision, he should rely on his rationality. It would be based upon truth. He quotes Lucretius, who says that realization of truth is the greatest pleasure in the world. When someone realizes the truth, he becomes aware of its importance. He also recognizes his false beliefs and silly hopes. Truth also nips the pride in the bud due to which a person becomes pitiful.

Importance of Truth:

If we deeply do critical analysis "Of Truth" then we realize that Bacon truth has its own significance. Falsehood brings disgrace and truth brings honor. Even those persons, who do not speak truth, know its worth. Furthermore,

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the truth is required not only in the field of theology and philosophy but also in every field of life. Bacon refers Montaigne, who says that a liar is always brave towards God but coward towards humans. By telling a lie, a liar directly challenges God. He knows that he has to face God on doomsday yet he promotes falsehood. Thus, he is brave enough to get punishment in enteral life.

At the end of the essay, we find some morality. Bacon tries his best to convince his readers and compels them to speak the truth. The last argument, which he advances, is the "fear of doomsday". A liar would be punished on the Day of Judgment, says Sir Francis Bacon.

Conclusion of "Of Truth Critical Analysis":

To conclude, Bacon in this essay persuades people to speak the truth at any cost. He appreciates those people who stick with the truth. Thus, his tone in this essay is didactic; style is lucid and examples are rich. Solid references from Greeks, Romans, other subjects and various philosophers demonstrate experience and knowledge of the writer in every field of life. It seems that he has made critical analysis of his experiences and then written "Of Truth". In short, the whole essay is worth reading for the person, who wants success in both the worlds.

9.3 CHECK YOUR PROGRESS

1. What advice does Francis Bacon give to his readers in of truth?
   "Coming in a man's own name," **Bacon** declares, "is no infallible sign of **truth**. For certainly there cometh to pass, and hath place in human **truth**, that which was noted and pronounced in the highest **truth**."
2. What is truth according to Francis Bacon?
   Francis Bacon's essay "Of **Truth**" is one of the more famous of his works of prose. ... Pilate (**Bacon** says) was dismissive of **truth**; God, on the other hand, created **truth** and celebrates **truth** and, in a sense, personifies **truth**. Thus the essay is framed by references especially relevant to Christians.
3. What are Bacon's ideas on truth?
   Bacon's strong belief in **truth** and Divinity is stated thus: "Certainly, it is heaven upon earth, to have a man's mind move in charity, rest in Providence, and turn upon the poles of **truth**." From the objective **truth**, **Bacon** passes judgment, to the subjective **truth**, which he calls "the **truth** of civil business".
4. What is truth said jesting Pilate?
   It is often referred to as "**jesting Pilate**" or "**What is truth**?", of Latin Quid est veritas? In it, Pontius **Pilate** questions Jesus' claim that he is "witness to the **truth**" (John 18:37).

5. What is truth quote?
   Truth Is **Quotes**. The **truth** is you don't know what is going to happen tomorrow. Life is a crazy ride, and nothing is guaranteed. ... The **truth** is, we all face hardships of some kind, and you never know the struggles a person is going through

9.4"OF DEATH" SUMMARY

Sir Francis Bacon has written "Of Death" in order to end the fear of death from human minds. He suggests that a person should either nip the fear of death in the bud or at least overpower it. Sir Francis Bacon has written "Of Death" in order to end the fear of death from human minds. He suggests that a person should either nip the fear of death in the bud or at least overpower it. Sir Francis Bacon fully explains the fear of death and elucidates its different perspectives. He also speaks against false preaching of Monks and religious scholars. In his views, they have exaggerated death, due to which it has become dreadful. The essay has many ideas; he supports every idea through an example. He also mentions proverbs of old philosophers, through which he strengthens his stance. Style of the poet is simple and lucid yet his arguments are solid. At the end of the essay, readers feel that the author has convinced them. Ultimately, readers thank Sir Francis Bacon because fear of death, at least for the time being, diminishes from the minds of the readers.

Why Do People Fear from Death?

It is true that people afraid of death just like children afraid of the darkness. Why do they fear? Bacon answers it. Children listen stories of ghosts; elders tell them that ghosts appear at night; therefore, they feel afraid of darkness. Similarly, agonies of death are told to human beings due to which they fear from it. When a person thinks about death, he imagines it from one of the two perspectives: religious and natural. If he is thinking that death is a procedure to travel from one world to the other and he would be punished because of his sins, then he is thinking from a religious perspective. Conversely, a person may think from a natural perspective; he may think that death is certain; it is the law of nature. However, Bacon thinks that in case of natural death, fear is an act of cowardliness.

Bacon then criticizes religious beliefs. He believes that scholars have mixed religion with superstition. There are some books, in which it is mentioned that death is painful suffering. He then quotes an example of squeezing a finger; "a man should think with himself what the pain is if he has but his finger's end pressed or tortured, and thereby imagine what the pains of

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death are, when whole body is corrupted and dissolved". In Sir Francis Bacon 's eyes, death has been exaggerated due to which people are afraid of death. Death Vs. Its Concept:

Death Vs Its Concept in the Eyes of Sir Francis Bacon:

What is more horrifying? Death or its concept? The author refers to Roman Philosopher Seneca, who said that it is not the death but its concept, which is fearful. When people put their feet in shoes of the person, who is near to death, they become frightened; his groans, his face and his convulsions increase the fear of people. Moreover, the dead body of near and dear one also enhances the fear of people. Death itself is not as dreadful as circumstances and funeral ceremonies are. Thus, it is not death but its concept, which is horrible. Furthermore, Sir Francis Bacon believes that anyone can overpower the fear of death. However, he should have the wish to do so. If he has, he can control his fear. Even the feeblest desire of a person subdues the fear of death.

Who are the Fearless People?

Sir Francis Bacon has prepared a list of people, who do not afraid of death. Even they deliberately pursue death. Here is the list of those people.

1. A person who wants revenge has no fear of death. Even if he knows that his enemy would kill him. What he wants is just revenge.
2. Passionate lover; he can die for his beloved.
3. A man of honor; he can die to protect his honor.
4. Downtrodden man (a sufferer); he would prefer death to sufferings.

Bacon has also quoted an incident of Roman Emperor Otho, who committed suicide. His followers also killed themselves because they were his true supporters. Afterwards, the author again refers Seneca, who says that a person may commit suicide if he is fed up from life. Similarly, due to boredom and feelings of monotony, a person may kill himself.

Some Brave Men from the History:

Sir Francis Bacon then mentions those people who do not afraid of death, even when it approaches them. Here is the list of those people who remained calmed at the time of death.

1. Augustus Caesar, Roman Emperor; he was so calm that he gave a compliment to his wife.
2. Tiberius, Roman Emperor; died during maintaining up appearances. His death was fearless.
3. Vespasian, Roman Emperor; he said, he was going to be a god and died.

4. Galba, Roman Emperor; he was killed. He died gladly for the welfare of his people.
5. Septimius Severus, Roman Emperor was curious to die after realizing that death is approaching him.

Numerous similar examples are there in the world when people died gladly.

Should we afraid of death: Suggestions of Sir Francis Bacon:

Sir Francis Bacon supports the opinion of Juvenal, a Roman writer, who has said that we should not afraid of death. It is natural; it is certain. When a person came into the world, he bore pain; the same pain which the elders go through at the time of death. Bacon does not support the concept of preparing for death. In Athens, Stoics used to prepare for death. Bacon is of the view that it just increases the fear. A person, who remains busy in his works and suddenly dies, suffers less pain as compared to a person, who prepares for it. A person should concentrate on doing good deeds; if he does so, he would suffer less pain at the time of death.

The last example, which Bacon quotes, is of Simeon. He wished to see Christ and when he achieved his goal of seeing Christ, he happily died. Thus, everyone has goals in this world. If a person achieves them, he can gladly die.

Remarks of Sir Francis Bacon on Benefits of Death:

The first benefit of death, which Sir Francis Bacon, mentions is that people glorify good deeds of the dead. This custom is very common in every society. When a person dies, people appreciate him. However, in his life, fewer people talk about his good deeds. The second reason, which Bacon has mentioned is sarcastic. He says that when a person dies, his enemies do not feel jealous for him.

Conclusion of "Of Death" by Sir Francis Bacon:

Moto of the essay is very much clear. Sir Francis Bacon encourages his readers to accept death as a law of nature. Instead of being cowards and running away from death, people should become brave and feel its beauty. The author has a good knowledge of Roman history and Greeks philosophy. He makes references from ancient Roman history. He has also read philosophy of ancient Romans; therefore, he supports his depositions through examples and solid references. Latin phrases have also been illustrated in this essay. In short, the essay is highly optimistic, as death has been presented as a natural thing.

9.5 CHECK YOUR PROGRESS

1. What is the analysis of Francis Bacon's essay "Of Death?"

2. Describe Bacon's vision about death in his essay "Of Death."

9.6“ OF PARENTS AND CHILDREN” SUMMARY

“Of Parents and Children” is a suggestive essay, in which Sir Francis Bacon provides some suggestions, through which parents can bring up their children. There are some common practices related to children, which are being followed in every society and the author wants to rectify them. For instance, people think that children themselves should choose a profession as per their interest. Sir Francis Bacon Bacon thinks the opposite and says that instead, the parents should select a profession for their children. However, somewhere in the essay he just demonstrates reality. The essay has a relational and common subject matter. Bacon is a teacher in this essay and every parent can learn something from him. The author has also quoted some wise words to fortify his stance. In fact, it is a guide to those parents, who do not know how to bring up their children in a way that they can get success in future.

Griefs and Joys of Parents:

Children are the greatest gift of God but at the same time, they make parents’ condition miserable, considers Sir Francis Bacon. However, all the parents keep their joys as well as griefs secrete. He, epigrammatically, illustrates this situation in these words: “The joys of parents are secret, and so are their griefs and fears”. Parents work hard for their children and try to make them happy. They have hope that their children will live a life of content; therefore, parents enthusiastically struggle for them. On the other hand, they also fear their bad luck because it can impact the lives of children. Children are blessings of God but they increase the anxieties of parents, says Sir Francis Bacon. Nevertheless, the parents feel delighted while seeing their children with the hope that they would continue living their life through their children. Thus, children are source of pleasure as well as grief.

Difference between Human and Animal Species (elaborated through examples):

Every species can continue living in this world through reproduction but there are some differences between humans and animal species. Humans have memory; they can make history and remember it. For example, ancient Roman and Greek History can still be found in libraries. Besides, humans are intellectual; they cannot swim but they can make submarines; they cannot fly but they can make airplanes. They have the ability to survive in every situation: whether by hook or crook. Additionally, they are not only remembered because of reproduction but because of their good deeds. For instance, we still remember Homer because of his poem Iliad. Similarly, Aristotle is still known because of his knowledge. Indeed, there is a vast difference between human and animal species.

Bacon thinks that people who are married and have children cannot do noble deeds. They focus their attention on their family and children. Thus, Sir Francis Bacon calls children as a barrier for parents on the path of success.

Unequal affection of parents:

Some parents make a difference between their children. In many families, some children are more affectionate, whereas some are less. This kind of attitude of parents against their children is unjustified in the eyes of Sir Francis Bacon. He advises parents to love every child equally. Especially, the mother's affection should be equal towards every child. He mentions legendary words of Solomon, who said: "A wise son rejoiceth the father, but an ungracious son shames the mother." These words are true even today. When a child does something good, his father is praised but whenever he does a shameful act, his mother is alleged for his act. Besides, in most of the families, the youngest child and the eldest child are respected, whereas middle children are ignored. This common practice is also not acceptable; in most of the cases, middle children prove themselves best and bring fame to families.

Suggestions to parents:

Sir Francis Bacon has some suggestions for parents as well as for children. He recommends that parents should not fix pocket money of the children. If pocket money is too low then the child will try to learn every such method through which he can make money. He would start spending his time in a bad company, where he will learn new means of cheatings and earnings. Finally, he will become greedy and do anything to get a large sum of

money. Hence, the attitude of parents should not be strict nor liberal especially in the matter of pocket money.

Parents should also not create competition between their children. Particularly, brothers should not be inspired to compete for each other. This method will increase hatred between them; they will become jealous and ultimately, they will consider each other enemies. Sir Francis Bacon in "Of Parents and Children" gives an example of Italians, who does not make any difference between the son and nephew. He encourages such kind of practices. Sometimes a nephew earns better respect for his uncle as compared to a real child for his father.

Children cannot decide their future:

Some parents think that it is the duty of a child to choose a profession for himself. Bacon does not think that it is a right decision. Children cannot decide their future. They, in most of the cases, just have temptations; therefore, it is the duty of parents to show them the right path. Parents should select a profession for their children. However, in exceptional cases, a child may be allowed to decide. For instance, if he has strong feelings for a specific field, he may be allowed to adopt it. Nevertheless, the decision should be made as early as possible.

At last, Bacon illustrates his another experience. He says that the young children are fortunate. They are also good at making their careers. However, it is not true if they are going to inherit a lot of wealth.

Conclusion:

Sir Francis Bacon has experienced the activities of children and parents. He does not favour anyone; instead, he tries to make a balance. He guides the parents through examples; he also quotes authentic words of ancient people. In simple words, he convinces the parents to rectify their wrongdoings. Many epigrammatic sentences are also there in the essay. Whenever he makes a comparison between two things, he uses an epigrammatic sentence. However, they have no ambiguity; rather they clear doubts from the heads of readers. Philosophically, this essay is rich. Every advice of the author is applicable even in this era. Due to these qualities, the essay "Of Parents and Children" by Sir Francis Bacon gained eminence in every century.

9.7 CHECK YOUR PROGRESS

1. Who were Francis Bacon's parents?

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Nicholas Bacon Father

Anne Bacon Mother

2. How many essays Francis Bacon wrote?
A **much**-enlarged second edition appeared in 1612 with 38 **essays**. Another, under the title Essayes or Counsels, Civill and Morall, was published in 1625 with 58 **essays**. Translations into French and Italian appeared during **Bacon's** lifetime.
3. How does Bacon describe man in great place?
Bacon opens the essay by arguing that **men** at the **great place**, the authoritative **place**, is a servant of three things: the servant of the state, the servant of fame (popularity), and the servant of business. ... **Bacon** argues that **man**, in order to attain power over another **man**, loses power over himself.
4. What is Francis Bacon most famous for?
Bacon served as attorney general and Lord Chancellor of England, resigning amid charges of corruption. His more valuable work was philosophical. **Bacon** took up Aristotelian ideas, arguing for an empirical, inductive approach, known as the scientific method, which is the foundation of modern scientific inquiry.
5. What role did Francis Bacon play in the scientific revolution?
His works are credited with developing the **scientific** method and remained influential through the **scientific revolution**. **Bacon** has been called the father of empiricism. His works argued for the possibility of **scientific** knowledge based only upon inductive reasoning and careful observation of events in nature.

9.8 "OF MARRIAGE AND SINGLE LIFE" SUMMARY

- **The Liberty of An Unmarried Life**

He feels that the unmarried men are unrestricted and free to make bold moves that can produce important changes in culture and society.
According to him, human history is a testament to the fact that the greatest achievements in the different spheres of science, art, literature etc. have been made by men and women who were single and uninhibited by the constraints of marriage.
Wealthy singles can be generous with their money are therefore sought after by churches. Unlike married men who are responsible to provide for their family members, the bachelors are less encumbered by such worries.
However, he also states the fact that married men who have children have an incentive to think about the future and posterity. They take matters of such importance with gravity and seriousness.

This empowers them with a commitment to make efforts for improvement. This also drives them to explore the future consequences of action or inaction in the present. It can lead to a need to make a better tomorrow for their children and their children

In the same vein, Bacon points at various single people who are lethargic, unmotivated and wasteful with their time and energy. They abuse their bachelorhood and often lack sensitivity to various problems of the present and dangers in the future.

They exhibit a level of callousness to the opportunities that they have and have no regrets about their self-indulgence, inaction, wastefulness and shameless disregard.

Then there are a few who are married but consider their wives and children as a burden in their own freedom and selfish desires. There are also some wealthy people, who wittingly decide to not reproduce or have children in fear of losing their riches to their heirs.

To them, procreation will lead to more number of claimants to their wealth and property. They refuse to see the need and benefits of a family and leaving a legacy beyond their material possessions.

They are influenced by the fears of losing their wealth in the upkeep of a large family. Their greed clouds their better judgment and they are swayed by such notions of not having a progeny.

- **The Unreliability of the Bachelor**

Bacon then points out people who stay single because they believe that marriage only leads to more fetters, restrictions, responsibilities and obligations.

They have strange convictions that single life can protect them from ever having such burden of obligations, duties and stresses that bother married people.

They are consumed by a self-created illusion of a blissful and fulfilling single life that does not suffer from the bondage and shackles of marriage. They are forever on the run from the prison of marital responsibilities and commitments

Therefore, unmarried men are always a flight risk, prone to just run away and desertion. They are often good employees, better friends, as they have ample time for their employees and friends.

Their ambitions, desires and jobs are their only considerations. However, it is their volatile existence without any anchors of the family that make them unreliable. They float without any roots to ground them.

- **A Discipline in Humanity**

Bacon then described the need for men of justice like judges and magistrates to espouse the qualities of honesty, reasoning and fairness.

While an unrestrained and unanchored bachelor can be unpredictable, reckless and discretionary in his thought and judgment, a married man is more suited for the responsibility of a judge.

He has the necessary understanding and regard for commitment and responsibility as he has a wife and family to keep secure. He is more likely to be careful and patient with his decision and less vulnerable to making rash judgments and errors in this thinking.

In military organizations, the generals use the whole premise of ***'a family to protect'*** when they address their soldiers. The married soldiers are committed to ensuring security if their wives and children.

The lofty ideals of virtues and chivalry, patriotism and duty are praised and encouraged when soldiers take to the battlefield.

Bacon observes that in the army of Turks, it is the unmarried soldiers who are prone to debase, perverse and the vilest behaviour when it comes to conducting with the defeated opposition army and prisoners of war.

Thus, in a way having a wife and children are necessary restraints on the animalistic and baser side of men and humanity. It curtails the Freudian basic and animal instincts and desires.

Marriage has a way of establishing a loving home. Single men may be richer and more capable of making massive charitable donations but they clack the empathetic and sensitive side that comes from genuine companionship.

It is one's wife and children that provide them with a moral understanding of their limits of conduct and behaviour. Bachelors lack these terms of engagement and often consumed by moral corruption, vulgar thoughts and cruel intentions.

They lack the need and ability to evaluate the moral significance and correctness of their thoughts and action.

- **The Good Husband and Wife**

Men with ethics and morals are good husbands. They are not tempted by the pleasures of infidelity and remain honest and loyal to their wives and marriage.

Here, Bacon gives the example of Ulysses who valued his wife more than an immortal life. In the same vein, the woman also courts and regarding chastity. They preserve it as their sense of purity.

They have greater self-respect and value their body as sacred and not just means of carnal pleasures of the flesh. Therefore, a woman of chastity is proud of her worth and the worth of his loyal husband.

Their relationship is strong, durable and enriched with mutual respect. The vice of jealousy can weaken this bond as the wife will not feel the trust of her husband if he is envious and susceptible to doubt and suspicion.

- **The Apt Time for Marriage**

Bacon points out the different roles a wife plays in a man's life. When he is young and passionate, she becomes his lover. She pleasures him sensually and her love and devotion make him feel more virile and strong.

In his middle age, she is his companion in weal and woe, good or bad and triumph or disaster. She becomes his constant, a pillar of strength. As he

enters old age and becomes weak and weary, his becomes a nurse and a caregiver. She nourishes him at his most vulnerable.

Bacon says that deciding the correct time for marriage can be tricky for young and desirous men. For them, it is the pleasures of the body that are most pressing. Therefore, he suggests that young men should be patient and not rush into important decisions.

Marriage demands commitment and total devotion and thus men must wait for the opportune time. On the flipside, when a man is old and suffering, he must not rush to get a wife even if there are beautiful young women who are available to marry.

Old age brings its share of problems and issues and may lead to unwanted situations. Bacon beautifully uses a philosopher's quote to answer the question about the correct age and time to marry, ***"a young man not yet, an elder man not at all"***

- **The Failed Husbands**

Bacon feels that we often see some the most tyrannical and cruellest men with the noblest and most generous wives. These women endure great hardships and are happy with even the smallest gestures of affection from their mean husbands.

They are devoted and committed to securing their marriage even if they suffer many sacrifices and pains during the process. But, it is the husbands who do not value such great and loving wives, who are the biggest losers of all.

Their inability to value the affection and care of their wives makes them a failure both as husbands and human beings. Bacon advises such husbands to mend their errant ways and duly regard and honour their doting wives.

Key Thoughts

In *Of Marriage and Single Life*, Bacon is able to compare single life and married life through different lenses. He puts forward the pros and cons of marriage in terms of how it is viewed by society and how it affects an individual.

Even though he enlists the burdens and limitation of marriage, he extols the benefits of marriage and how it shapes a person.

Bacon insists that having a family can make a man generous and merciful. It teaches a form of discipline that single men, lack and thus are more cruel and reckless.

9.9 CHECK YOUR PROGRESS

1. What are the themes of the essay "Of Marriage and Single Life" by Sir Francis Bacon?

2. What did Sir Francis Bacon mean when he said "reading makes a full man; conference a ready man; and writing an exact man?"
3. "Bacon is the wisest, brightest and meanest'." Discuss this quote in the light of Pope's *An Essay on Man*.
4. Is Sir Francis Bacon's essay "Of Anger" relevant to the world of the 21st century?
5. How does Sir Francis Bacon advocate anger management in his essay entitled "Of Anger"?

9.10“OF STUDIES” SUMMARY

“Of Studies” is one of the most quoted essays of Sir Francis Bacon. He has analyzed the importance of studies; therefore, in this essay, he convinces his readers to know its vitality. He does not only talk about bookish knowledge but also demonstrates the importance of experience; without experience, the studies cannot help a person, means Sir Francis Bacon. Moreover, in his eyes, studies and education are two separate things. However, he agrees that education is the name of studying books and experiences of life. He answers some common questions that arise in every common mind. For instance, he answers why we should read books; what are the impacts of studies in one’s life; why study without experience is useless; and many other such like questions.
He elaborates each assertion through either reference or example. Style of the author is simple but his arguments are much effective. Further, he uses concise sentences, similes, and Latin phrases to strengthen his stance.

Three Types of studies in the Eyes of Sir Francis Bacon:

From the very beginning of the essay, Sir Francis Bacon divides studies into three categories; in fact, these three types are benefits of studies. Studies serve three purposes, says Sir Francis Bacon, “delight”, “ornament” and “ability”. In Bacon’s times, the drama was banned; drama may have a moral purpose but it is certainly a source of entertainment. It was forbidden in that era; therefore, people had no other option except to rely upon books; thus, books replaced stage. From that point of view, if we think, then books are the source of entertainment. It may be the reason that Bacon has used the word “delight”. From modern views, there are still people in the world, who find delight in books instead of movies and plays.

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However, in next lines, he has explained the word "delight" while saying, "their chief use for delight, is in privateness and retiring". Hence, only words are different but the purpose is same i.e. entertainment.

Ornaments:

The second purpose that studies serve is "ornaments". A person, after learning from books, can present himself in a good manner. Studies also help a person learn etiquettes. His societal impression is improved and he becomes wise in the eyes of people. However, Bacon has used only one word to explain, "ornament" i.e. "discourse". Thereby, studies increase the speaking power of a person but the word "discourse" also needs explanation. It has many meanings; discourse has different types; romantic, professional, religious, motivational, debate etc. Nevertheless, considering in view the worldly approach of the author, he may have used it as a professional speaking power or perhaps, he is talking about impressive discourse in every field of life whether it is profession, religion or romance.
Elaboration of the third purpose of studies, according to Sir Francis Bacon is "judgment and disposition of business". It is somewhat professional. Studies can help a person in dealing with business matters. Thereby, studies support a person in professional life. Sir Francis Bacon has also used the word "judgment" to infer that studies enhance mental eyesight of a person. His vision becomes strong and he takes quick as well as accurate decisions in business matters.

Experience is the Key Factor:

All three purposes are useless without experience, says Bacon. Too much study for "delight" makes a person lazy; ornamentation makes him showcase; similarly, cramming bundle of rules from books does not increase his ability nor does it help him enhancing his thinking capacity. Everyone has natural abilities and studies make them perfect but along with studies, the experience is also required to gain perfection. It actually improves the mentality of a person. In order to elaborate it further, Bacon uses similes, which are worth mentioning:-

"the natural abilities are like natural plants, that need proyning by study; and studies themselves do give forth directions too much at large, except they be bounded in by experience."

Sir Francis Bacon

Hence, studies show a person thousands of paths to walk but experience helps choosing the right one. Additionally, different types of men see studies differently; some people do not give studies any value; some appreciate them; but wise are those, who perfectly use them.

Why and What Kind of Books should We Study?

After describing the importance of study, Francis Bacon gives his own opinions, "read….to weigh and consider". A person should not read books to win over a debate or to oppose arguments of others; nor should he read to believe on each and everything written in the book; rather he should study books to know the difference between right and wrong. Moreover, not every book is worth reading. He divides books, too, into three categories; "tasted", "swallowed", and "chewed and digested". "Tasted" books are those, which require no special attention. A reader just needs to go through them; books that come in the category of "swallowed" need a little attention. Category, "Chewed and digested" is self-explanatory. These kinds of books need the full concentration of the readers. Each word and every line should be chewed completely and then digested.

Some Subjects and Their Purposes:

If a person has a habit of reading books then Bacon guarantees improvement in his temperament. If he is used to exchanging dialogues then his wit is going to be enhanced. Above all, if he reads books and then writes down every important suggestion or advice then this method will definitely increase his intellectuality. Francis Bacon, at the end of the essay, creates a list of different subjects and sorts them by their benefits. Here is the list of books and their benefits:-

1. History increases wisdom.
2. Poetry enhances imagination.
3. Mathematics makes a person subtle.
4. Philosophy deepens thinking.
5. Logic and rhetoric help to contend.

Thus, a person needs to study the relevant subject as per his choice or requirement. If he wants wisdom, history can help him. If he wants imaginative powers, his concern should be poetry. Similarly, mathematics, philosophy, and logic serve their specific purposes. In Bacon's eyes, a person can improve himself as much as he can; he just needs to focus. He actually wants to say that, "reading is to the mind what exercise is to the body". With body, the mind also needs exercise; therefore, every person needs to do an exercise of the mind; he can do it by studying books.

Conclusion of "Of Studies" by Sir Francis Bacon:

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The whole essay proves the intellectuality of Sir Francis Bacon. It is full of wisdom. Every line, written by the author, is philosophically rich. His philosophy is definitely praiseworthy. Moreover, he is called the father of English prose not only because of his deep philosophy but also because of his writing style. He uses exact words to summarize his viewpoint. He tries to demonstrate his thinking in concise words. This essay is well knitted. There is no denying the fact that "Of Studies" is the pure creation of Sir Francis Bacon. In short, this essay is enough to regard him as the father of English prose.

9.11 CHECK YOUR PROGRESS

1. What is the main focus of the essay of studies?

The rest of the essay focuses on study to increase our ability to succeed in life. He makes an important point in saying that we do not need to read every book all the way through; we can skim or select passages. The central theme of the essay is that specific fields of study sharpen the mind in specific ways.

2. What are the three chief uses of studies?

Francis Bacon gives account of three chief uses of studies. The first use is that they serve for delight. This delight may come in solitude or in leisure after retirement from active life. Secondly, they serve for ornament in communication, conversation and discourse.

3. What is the purpose of studies?

The purpose of studying is to learn all you can about whatever it is you are studying. Learning how to study makes you more successful.

4. When was of studies by Francis Bacon written?

1597

5. What does Francis Bacon say about reading books?

Some books are to be tasted, others to be swallowed, and some few to be chewed and digested; that is, some books are to be read only in parts; others to be **read**, but not curiously; and some few to be **read** wholly, and with diligence and attention.

9.12 END EXERCISES

1. Write an essay on OF Parents and Children
2. Write an essay on OF Marriage and Single Life
3. What according to Bacon is the use of studies?
4. How does Bacon show the abuse or disadvantage of studies?
5. How does Bacon emphasize the value of experience?
6. What rules of study does Bacon prescribe?
7. Write a note on the different types of books?

8. How do studies cure the diseases of the mind?

9.13 SUGGESTED READINGS

1. Bacon, Francis (1825–34). Montagu, Basil (ed.). The Works of Francis Bacon, Lord Chancellor of England (new ed.). London.
2. Heard, Franklin Fiske. "Bacon's Essays, with annotations by Richard Whately and notes and a glossarial index". Making of America Books. Retrieved 13 May 2012.
3. ^ Bacon, Francis (2000) [1985]. Kiernan, Michael (ed.). The Essayes or Counsels, Civill and Morall. New York: Oxford University Press. p. xlix. ISBN 0198186738. Retrieved 13 May2012.

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UNIT-X THE BATTLE OF THE BOOKS JONATHAN SWIFT

10. INTRODUCTION

First published with *A Tale of a Tub*, Swift's "The Battle of the Books" (pub. 1704) is a deceptively simple mock-heroic account of a battle among the books reposing in the King's Library at St. James's Palace. The battle itself is a satirical allegory on an intellectual debate that had been raging in England since 1692, sometimes called the "Battle of the Ancients and the Moderns." In theory, this debate concerned the relative value of the intellectual accomplishments of antiquity, as compared to the "progress" that had been made in many fields of human knowledge since the Renaissance.

As was not unusual in seventeenth- and eighteenth-century Britain, the terms of this debate had already been anticipated by the French, who had been engaged in their own "Battle" for at least 30 years before it became an issue across the channel. The opening shot in England was fired, almost inadvertently, in 1692 by the publication of Sir William Temple's "An Essay upon the Ancient and Modern Learning," which appeared in the second volume of his collection of essays, *Miscellanea*. Sir William Temple had been a career diplomat, a rather old-fashioned "man of letters," and, not incidentally, Jonathan Swift's employer and chief patron; his essay was an elegant and wide-ranging but not very rigorous survey of antiquity and modern "progress" that concluded that the Moderns had, in fact, very little to add to the store of knowledge that had been inherited from the classical past.

Unfortunately for Temple, part of his argument rested upon a laudatory discussion of two classical texts, the "Letters of Phalaris" and the Fables of "Æsop," that were, in actuality, forgeries of later antiquity, a fact that the classical philologist and Royal Librarian Richard Bentley was able to

demonstrate conclusively in his *Dissertation upon the Epistle of Phalaris* (1698).

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Bentley, a classicist whose pioneering philological methodologies laid the foundation for many aspects of modern analytical criticism, epitomized everything that Temple and his supporters despised about the Moderns: he was a "professional" critic who had little tolerance for the older class-based mode of amateur scholarship, he was rigorous to the point of being pedantic, and he was, perhaps most importantly, "ungentlemanly"; in fact, part of the animus against Bentley was the result of an accusation by a well-connected young Oxford scholar, Charles Boyle, that Bentley had been rude and uncooperative in his capacity as Keeper of the King's Library at St. James's Palace when the former had approached him about viewing a manuscript in that collection. Bentley's own admittedly abrasive personality, his "common" class affiliations, and his lack of apparent respect for received values became, in themselves, important issues in the battle that ensued.

Bentley was soon under attack by a great many proponents of the Ancients; most of these, significantly, chose to fight him through published satire, probably because Bentley's own knowledge was too formidable to enable them to defeat him employing more legitimately scholarly arguments. Bentley, for his part, received vital support from the formidable talents of another "Modern" scholar, William Wotton, a Cambridge don whose *Reflections upon Ancient and Modern Learning* (1694) effectively demolished many of Temple's arguments.

Jonathan Swift's contributions to the debate are most evident in his satirical "Battle of the Books," which recounts, in a pseudo-manuscript format that parodies the state of real ancient manuscripts, an actual epic battle between the volumes in Bentley's library at St. James's. Swift's own sympathies are unquestionably with the Ancients, and many a Modern author, including John Dryden, Abraham Cowley, and Aphra Behn, is bested by a classical combatant. At the climax of the battle, Bentley and Wotton themselves are vanquished by Boyle, imagined as an "auxillary" of the Ancients.

Swift's narrative is playful and light, and he takes the opportunity to settle many personal scores against near contemporaries like Dryden, but he also manages, along the way, to expose many of the more subtle dimensions and implications of the debate in which he is engaged. The Battle of the Ancients and Moderns was not, in fact, merely about whether the Ancients produced "better" authors and philosophers than the Moderns; it was more fundamentally about how "History" itself functioned and should be read,

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and about the relationships between past and present, humanity and nature, and human understanding and knowledge.

The plate illustrated here is one of 8 new plates (only one of which is accompanies the "Battle of the Books") included with the fifth edition of *A Tale of a Tub* (1710): it was designed, apparently, under the direction of the art critic Sir Andrew Fountaine and engraved by Bernard Lens and John Sturt, who ran a drawing-school at St. Paul's Churchyard. All are reproduced, along with the original designs by Fountaine, in Guthkelch and Nichol Smith's 1920 edition of *A Tale*. The engravings, it should be noted, are not especially apt representations of Swift's narrative, and there is no evidence that he had any hand in their design (although he was aware that they were being produced).

10.1 JONATHAN SWIFT’S LIFE AND WORKS

Anglo-Irish poet, satirist, essayist, and political pamphleteer Jonathan Swift was born in 1667 in Dublin, Ireland. He spent much of his early adult life in England before returning to Dublin to serve as Dean of St. Patrick’s Cathedral, Dublin for the last 30 years of his life. It was this later stage when he would write most of his greatest works. Best known as the author of *A Tale Of A Tub* (1704), *Gulliver’s Travels* (1726), and *A Modest Proposal* (1729), Swift is widely acknowledged as the greatest prose satirist in the history of English literature.

Swift’s father died months before Jonathan was born, and his mother returned to England shortly after giving birth, leaving Jonathan in the care of his uncle in Dublin. Swift's extended family had several interesting literary connections: his grandmother, Elizabeth (Dryden) Swift, was the niece of Sir Erasmus Dryden, grandfather of the poet John Dryden. The same grandmother's aunt, Katherine (Throckmorton) Dryden, was a first cousin of Elizabeth, wife of Sir Walter Raleigh. His great-great grandmother, Margaret (Godwin) Swift, was the sister of Francis Godwin, author of *The Man in the Moone* which influenced parts of Swift's *Gulliver's Travels*. His uncle, Thomas Swift, married a daughter of the poet and playwright Sir William Davenant, a godson of William Shakespeare. Swift’s uncle served as Jonathan’s benefactor, sending him to Trinity College Dublin, where he earned his BA and befriended writer William Congreve. Swift also studied toward his MA before the Glorious Revolution of 1688 forced Jonathan to move to England, where he would work as a secretary to a diplomat. He would earn an MA from Hart Hall, Oxford University, in 1692, and eventually a Doctor in Divinity degree from Trinity College Dublin in 1702.

Swift suffered a stroke in 1742, leaving him unable to speak. He died three years later, and was buried at St. Patrick’s Cathedral, Dublin.

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Works

Swift was a prolific writer, notable for his satires. The most recent collection of his prose works (Herbert Davis, ed. Basil Blackwell, 1965–) comprises fourteen volumes. A recent edition of his complete poetry (Pat Rodges, ed. Penguin, 1983) is 953 pages long. One edition of his correspondence (David Woolley, ed. P. Lang, 1999) fills three volumes.

Major prose works

Swift's first major prose work, *A Tale of a Tub*, demonstrates many of the themes and stylistic techniques he would employ in his later work. It is at once wildly playful and funny while being pointed and harshly critical of its targets. In its main thread, the *Tale* recounts the exploits of three sons, representing the main threads of Christianity, who receive a bequest from their father of a coat each, with the added instructions to make no alterations whatsoever. However, the sons soon find that their coats have fallen out of current fashion, and begin to look for loopholes in their father's will that will let them make the needed alterations. As each finds his own means of getting around their father's admonition, they struggle with each other for power and dominance. Inserted into this story, in alternating chapters, the narrator includes a series of whimsical "digressions" on various subjects.

In 1690, Sir William Temple, Swift's patron, published *An Essay upon Ancient and Modern Learning* a defence of classical writing (see Quarrel of the Ancients and the Moderns), holding up the *Epistles of Phalaris* as an example. William Wotton responded to Temple with *Reflections upon Ancient and Modern Learning* (1694), showing that the *Epistles* were a later forgery. A response by the supporters of the Ancients was then made by Charles Boyle (later the 4th Earl of Orrery and father of Swift's first biographer). A further retort on the Modern side came from Richard Bentley, one of the pre-eminent scholars of the day, in his essay *Dissertation upon the Epistles of Phalaris* (1699). The final words on the topic belong to Swift in his *Battle of the Books* (1697, published 1704) in which he makes a humorous defence on behalf of Temple and the cause of the Ancients.

In 1708, a cobbler named John Partridge published a popular almanac of astrological predictions. Because Partridge falsely determined the deaths of several church officials, Swift attacked Partridge in *Predictions for the Ensuing Year* by Isaac Bickerstaff, a parody predicting that Partridge would die on 29 March. Swift followed up with a pamphlet issued on 30 March claiming that Partridge had in fact died, which was widely believed despite

Partridge's statements to the contrary. According to other sources,[*citation needed*] Richard Steele used the persona of Isaac Bickerstaff, and was the one who wrote about the "death" of John Partridge and published it in *The Spectator*, not Jonathan Swift.

The *Drapier's Letters* (1724) was a series of pamphlets against the monopoly granted by the English government to William Wood to mint copper coinage for Ireland. It was widely believed that Wood would need to flood Ireland with debased coinage in order to make a profit. In these "letters" Swift posed as a shop-keeper—a draper—to criticise the plan. Swift's writing was so effective in undermining opinion in the project that a reward was offered by the government to anyone disclosing the true identity of the author. Though hardly a secret (on returning to Dublin after one of his trips to England, Swift was greeted with a banner, "Welcome Home, Drapier") no one turned Swift in, although there was an unsuccessful attempt to prosecute the publisher Harding.[41] Thanks to the general outcry against the coinage, Wood's patent was rescinded in September 1725 and the coins were kept out of circulation.[42] In "Verses on the Death of Dr. Swift" (1739) Swift recalled this as one of his best achievements.

Gulliver's Travels, a large portion of which Swift wrote at Woodbrook House in County Laois, was published in 1726. It is regarded as his masterpiece. As with his other writings, the *Travels* was published under a pseudonym, the fictional Lemuel Gulliver, a ship's surgeon and later a sea captain. Some of the correspondence between printer Benj. Motte and Gulliver's also-fictional cousin negotiating the book's publication has survived. Though it has often been mistakenly thought of and published in bowdlerised form as a children's book, it is a great and sophisticated satire of human nature based on Swift's experience of his times. *Gulliver's Travels* is an anatomy of human nature, a sardonic looking-glass, often criticised for its apparent misanthropy. It asks its readers to refute it, to deny that it has adequately characterised human nature and society. Each of the four books—recounting four voyages to mostly fictional exotic lands—has a different theme, but all are attempts to deflate human pride. Critics hail the work as a satiric reflection on the shortcomings of Enlightenment thought.

In 1729, Swift published A Modest Proposal for Preventing the Children of Poor People in Ireland Being a Burden on Their Parents or Country, and for Making Them Beneficial to the Publick, a satire in which the narrator, with intentionally grotesque arguments, recommends that Ireland's poor escape their poverty by selling their children as food to the rich: "I have been assured by a very knowing American of my acquaintance in London, that a

young healthy child well nursed is at a year old a most delicious nourishing and wholesome food..." Following the satirical form, he introduces the reforms he is actually suggesting by deriding them:

10.2 SUMMARY

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“The Battle of the Books” begins with a note from the bookseller to the reader, telling the reader that it refers to a “famous dispute … about ancient and modern learning.” Sir William Temple had taken the side of the ancients against Charles Boyle, who had praised the ancient writer Phalaris, but Wotton and Bentley had taken Boyle’s side. The controversy led to a battle between the books themselves, literally, in the King’s library. The manuscript about the battle is incomplete, so we still do not know who won.

Then comes a preface from the author in which the nature of satire is discussed. Most people do not see themselves in the satire, seeing only others, and it is not a problem when someone sees himself and get offended, since in anger his counter-arguments are weak. Weak satires apply “wit without knowledge,” while strong ones have depth.

The main tale begins with reflections about the causes of battles: mainly, pride and want. Like dogs, people fight over scarce resources but tend to be at peace during times of plenty.

The battle began, the story goes, when the Moderns, occupying the lower of the two tops of the hill Parnassus, grew jealous of the Ancients on the higher one. The Moderns offered to trade places or else to shovel down the higher hill, as a way of avoiding war, but the Ancients rejected the offer, surprised by the newcomers’ insolence. The Moderns should raise themselves up instead. Yet the Moderns rejected that alternative and, being of greater numbers, always with new if weak recruits, chose war, with the pen as the chosen weapon. Despite defeats, both sides set up victory marks.

When the tales of victory are repeated often enough, the two sides become entrenched in “books of controversy” in the library. For example, Scotus made trouble for Plato by turning Aristotle against him, which led to a policy whereby upstarts would be chained up and kept away from the others. This policy worked until the Moderns became a force to be reckoned with, despite being “light-headed.” Many of the Ancients had gotten out of place in the library as well, being stuck among the crowd of Moderns.

When the Moderns got ready for warfare, they got their best armor (ideas) from the Ancients. They claimed to be original, though, and since most of them had shoddy armor of their own making, Plato saw them and laughed in agreement that it was all their own.

There is a well-fed spider whose web-fortress is decorated "in the modern style" and who is best at science and mathematics. There is also a bee, who argues for the ancient values of "long search, much study, true judgment, and distinction of things" after getting caught briefly in the spider's web. The books are so transfixed by the discourse of the spider and the bee that they cease to quarrel.

Aesop takes the opportunity to escape to the side of the Ancients, remarking, characteristically, that the argument between bee and spider is a good allegory for that between Ancients and Moderns: the spider boasts "of his native stock and great genius," particularly in architecture and mathematics, while the bee and the Ancients are content "to pretend to nothing of our own beyond our wings and our voice" and "whatever [else] we have got has been by infinite labour and search, and ranging through every corner of nature."

This reflection inspires the books to prepare for battle, so they retreat to opposite sides of the library to choose their leaders and make their strategy. The moderns have lots of ugly weapons, some bulky fighters "without either arms, courage, or discipline," including Aquinas, and a crowd of "disorderly" and generally worthless writers. There are far more Moderns than Ancients, the Ancients being primarily Greeks (Homer, Plato, Aristotle, Hippocrates, Euclid, Herodotus) but also Romans such as Livy.

Fate alerts Jove about the impending battle, and (similarly to Homer's Iliad) there is a big meeting of the gods. Momus is on the side the Moderns; Pallas (Athena or her close relative) is on the side of the Ancients. Jove consults the book of Fate and learns what will happen regarding the battle, but he tells nobody.

Momus engages with the Goddess Criticism in order to gain victory. She sits upon a mountain next to Ignorance and Pride, her parents, along with others including Opinion, Noise, and the like. After hearing of the battle, she proceeds to dispense her critical bile where it can be made use of—especially in England. She arrives at the library to see her son Wotton. She disguises herself as Bentley (the book version) to speak with him. She encourages him and leaves helpers with him (named Dulness and Ill-manners).

The battle finally begins. Details of the battle, we learn, are missing in some of the alleged gaps in the text. Aristotle flings an arrow at Bacon, which misses and hits Descartes. Homer kills many. Virgil is a bit slow and his helmet is too big. Dryden appears, claiming descent from Virgil, and tricks Virgil into changing armor with him. (Virgil's was better.)

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The Roman poet Lucan and the Modern epic poet Blackmore agree to exchange gifts and fight no more. The goddess Dulness gives the translator Thomas Creech a flying figure of the poet Horace to fight, but it goes badly for him—in the tradition of another poor translator, John Ogleby. The Greek poet Pindar slays many and finally faces the Modern named Abraham Cowley, to whom Pindar shows no mercy and cuts in two. Venus takes the better half of his body.

After another gap in the text comes "The Episode of Bentley and Wotton." The Moderns are almost ready to retreat when Bentley takes up their cause. He is contentious and "malignant," having a talent of lowbrow "railing," which is serviceable enough in politics, at least. He is rude to the Moderns and turns to his friend Wotton for help, The two of them march past the tomb of Aldrovandus, the Modern naturalist.

They find two Ancients asleep. Bentley goes forward while Wotton stands back. Bentley is about to kill an Ancient, when Affright (a child of one of the deities), sensing danger, stops him, with the two Ancients scaring him simply by moving in their sleep. He at least takes their armor.

Wotton, meanwhile, tries to drink at the fountain on Mt. Helicon (sacred to the Muses; the fountain is named Helicon), but Apollo prevents him from getting anything but mud. Wotton attempts to kill Sir William Temple (a Modern who seems to be on the Ancients' side) with divine help, but fails. Apollo is so furious at Wotton's attempt that Apollo orders Boyle to get revenge. Boyle catches up to the fleeing Wotton but, seeing Bentley with the armor, chases Bentley. The three of them fight. The divine Pallas helps Boyle. Bentley and Wotton are killed with a single stroke, and the two men die intertwined, almost indistinguishable from one another, like a pair of skewered woodcocks.

10.3 ANALYSIS

Although the bookseller suggests that this story is not allegorical and not about real people, this story is very much an allegory. While the books may not be interchangeable with the authors, they at least represent the ideas contained within the books. It is not literally a battle of books. One can go

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far, however, simply by putting Swift's words in present-day English. Just restating the story in one's own words is in itself a demonstration of understanding, for doing so requires the reader to unravel the allegory.

The more you know of the works of each author mentioned, the better able you will be to see Swift's jokes and evaluate the claims behind them. For instance, is the great theologian Aquinas really "without either arms, courage, or discipline," or is this just an anti-religious bias? Is Thomas Creech really that bad a translator of Horace that the best way to (humorously) portray him is that he was pursuing a flying vision of Horace, created out of dullness, that was not even the real Horace? Homer is incredibly strong and able, implying that Swift considered him one of the best Ancients, defeating other writers with his works. When Aristotle flings an arrow at Bacon but hits Descartes, Swift is implying that Aristotle's work is superior to that of Descartes but perhaps not to Bacon's.

The allegory also works at a more general level. For example, the offer to level the Ancients' hill is a dig against the Moderns, who the author here casts as young upstarts who, at least in the eyes of the Ancients, should be grateful that they can labor under the protection of the Ancients' longstanding achievements. Instead, the Moderns seem to make a business out of rooting out problems in the Ancients' writings. The moderns are "light" intellectually but have large rears, yet they at least have numbers on their side.

The spider and bee also rather transparently represent, respectively, the Moderns and the Ancients. The spider is known for the scientific precision in his intricate web, yet the bee points out that he eats bugs instead of the nectar of better things, spewing out bile instead of honey, suggesting the relative advantages of each group.

It takes someone with knowledge of the Ancients to appreciate many of Swift's flourishes; the preference once again is for the Ancients. When it is said of the bee in the spider's web, "Thrice he endeavoured to force his passage, and thrice the centre shook," this is an allusion to dramatic passages of Homer, where for example Odysseus "thrice" tries to reach out for his mother in the Underworld. Likewise, the intervention of the gods in a battle is most likely an allusion to Homer's *Iliad*. The activity of the Goddess of Criticism with respect to her son Wotton, and the scenes of the battle in general, reflect similar scenes in the *Iliad*. The *Iliad*, for instance, contains an exchange of armor that is similar to the one here.

When the author "petition[s] for a hundred tongues, and mouths, and hands, and pens" in order to tell the tale of the battle itself, he is indeed drawing on

epic writers, mainly Ancients, who called on the gods to help give them the language they need to capture the details. Aesop, master of fables (involving animals that signify humans), of course could be mistaken for a Modern when he takes the form of an ass.

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Swift uses the deities to make further suggestions about the Ancients and Moderns. The Goddess of Criticism supports the Moderns along with Momus, god of satire, implying that criticism and mockery characterize the Moderns' writings. Swift of course is a modern satirist, so this does not simply mean that the modern satirists are all bad. Remember that there is "criticism" but also "true criticism," according to Swift's "Digression of the Modern Kind" in *A Tale of a Tub*. This Goddess, however, seems to represent much the worst kind, given her description as something like an ass full of spleen. The gods, for the most part, take the side of the Ancients and those few Moderns who are on the side of the Ancients.

In the final section, Swift parodies Bentley's and Wotton's close intellectual friendship and relatively weak abilities to fight the Ancients or even to drink at their fountain of wisdom. At the end, they are bound together just like in real life (in one book, both of their writings were bound together), basically indistinguishable. It is also comical that the great authors somehow need the help of these two men. It is fitting that when they die at the end, the battle rages on perfectly well without them. This is a lesson for other critics.

The gaps in the text permit Swift to turn easily from one topic to another. They also suggest the high degree to which the battle is unfinished, both overall and in the details of the conflicts between specific individuals. That the story ends without a conclusion might suggest the futility of the entire argument between Ancients and Moderns, since both sides have their virtues and each writer should be taken on his own merits. Given the intervention of the gods and the looming prophecy of Fate, there might not be much that men can do to affect the outcome.

10.4THEMES

Ancients vs. Moderns

In France at the end of the seventeenth century, a minor furore arose over the question of whether contemporary learning had surpassed what was known by those in Classical Greece and Rome. The "moderns" (epitomised by Bernard le Bovier de Fontenelle) took the position that the modern age of science and reason was superior to the superstitious and limited world of Greece and Rome. In his opinion, modern man saw farther than the ancients

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ever could. The "ancients," for their part, argued that all that is necessary to be known was to be found in Virgil, Cicero, Homer, and especially Aristotle.

This literary contest was re-enacted in miniature in England when Sir William Temple published an answer to Fontenelle entitled Of Ancient and Modern Learning in 1690. His essay introduced two metaphors to the debate that would be reused by later authors. First, he proposed that modern man was just a dwarf standing upon the "shoulders of giants" (that modern man saw farther because he begins with the observations and learning of the ancients). They possessed a clear view of nature, and modern man only reflected/refined their vision. These metaphors, of the dwarf/giant and the reflecting/emanative light, would show up in Swift's satire and others. Temple's essay was answered by Richard Bentley, the classicist and William Wotton, the critic. Temple's friends/clients, sometimes known as the "Christ Church Wits," referring to their association with Christ Church, Oxford and the guidance of Francis Atterbury, then attacked the "moderns" (and Wotton in particular). The debate in England lasted only for a few years.

William Temple was by that point a retired minister, the Secretary of State for Charles II who had conducted peace negotiations with France. As a minister, it was beneath his station to answer common and professional (known then as "hack") authors, so most of the battle took place between Temple's enemies and Temple's proxies. Notably, Jonathan Swift was not among the participants, though he was working as Temple's secretary. Therefore, it is likely that the quarrel was more of a spur to Swift's imagination than a debate that he felt inclined to enter.

The satire

Woodcut from the Battle.

Jonathan Swift worked for William Temple during the time of the controversy, and Swift's A Tale of a Tub (1703/1705) takes part in the debate. From its first publication, Swift added a short satire entitled "The Battle of the Books" to the Tale of a Tub. In this piece, there is an epic battle fought in a library when various books come alive and attempt to settle the arguments between moderns and ancients. In Swift's satire, he skilfully manages to avoid saying which way victory fell. He portrays the manuscript as having been damaged in places, thus leaving the end of the battle up to the reader.

The battle is told with great detail to particular authors jousting with their replacements and critics. The battle is not just between Classical authors and modern authors, but also between authors and critics. The prose is a parody of heroic poetry along the lines of Samuel Butler's parody of battle in Hudibras.

The combat in the "Battle" is interrupted by the interpolated allegory of the spider and the bee. A spider, "swollen up to the first Magnitude, by the

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Destruction of infinite Numbers of Flies" resides like a castle holder above a top shelf, and a bee, flying from the natural world and drawn by curiosity, wrecks the spider's web. The spider curses the bee for clumsiness and for wrecking the work of one who is his better. The spider says that his web is his home, a stately manor, while the bee is a vagrant who goes anywhere in nature without any concern for reputation. The bee answers that he is doing the bidding of nature, aiding in the fields, while the spider's castle is merely what was drawn from its own body, which has "a good plentiful Store of Dirt and Poison." This allegory was already somewhat old before Swift employed it, and it is a digression within the Battle proper. However, it also illustrates the theme of the whole work. The bee is like the ancients and like authors: it gathers its materials from nature and sings its drone song in the fields. The spider is like the moderns and like critics: it kills the weak and then spins its web (books of criticism) from the taint of its own body digesting the viscera.

In one sense, the Battle of the Books illustrates one of the great themes that Swift would explore in A Tale of a Tub: the madness of pride involved in believing one's own age to be supreme and the inferiority of derivative works. One of the attacks in the Tale was on those who believe that being readers of works makes them the equals of the creators of works. The other satire Swift affixed to the Tale, "The Mechanical Operation of the Spirit," illustrates the other theme: an inversion of the figurative and literal as a part of madness.

Reuse of the trope

Swift's Battle owed a great deal to Boileau's Le Lutrin, although it was not a translation. Instead, it was an English work based on the same premise. However, John Ozell attempted to answer Swift with his translation of Le Lutrin, where the battle sees Tory authors skewered by Whigs. This prompted a satire of Ozell by Swift and by Alexander Pope. Further, other "battles of the books" appeared after Swift's. Often, these were merely political attacks, as in the later Battel of the Poets (1729, by Edward Cooke), which was an attack on Alexander Pope. As a set piece or topos of 18th-century satire, the "Battle of the Books" was a standard shorthand for both the Quarrel of the Ancients and Moderns and the era of Swift's battle with William Wotton.

10.5 CHECK YOUR PROGRESS

1. What exactly is the battle which is discussed in the battle of books? It depicts a literal **battle** between **books** in the King's Library (housed in St James's Palace at the time of the writing), as ideas and authors struggle for supremacy. Because of the satire,

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"The **Battle** of the **Books**" has become a term for the Quarrel of the Ancients and the Moderns.

2. Who is the writer of the Battle of the book?
   Jonathan Swift

3. What is the battle of the books?
   America's **Battle of the Books** is a voluntary reading incentive program for students in grades 3-12. The purpose is simply to encourage students to read good **books** and have fun while competing with peers**.**

10.6END EXERCISE

1. Consider Jonathan Swift's ' The Battle of the Books' as a political satire.

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2. Who is Beelzebub in "The Battle of the Books"?

10.7 SUGGESTED READINGS

1. Swift, Jonathan. A Tale of a Tub and Other Works. Marcus Walsh, editor. Cambridge: Cambridge University Press, 2010.
2. The Battle of the Books at Project Gutenberg
3. The Battle of the Books and other Short Pieces at Project Gutenberg
4. Stuart P. Sherman (1920). "Tale of a Tub, A, and The Battle of the Books" . Encyclopedia Americana.

5. Levine, Joseph M. Humanism and History: Origins of Modern English
Historiography. Ithaca: Cornell University Press, 1987.

[Includes a chapter on "Ancients, Moderns, and History.]

DBW stack DA1.L47 1987

6. . The Battle of the Books: History and Literature in the Augustan Age. Ithaca, N.Y.:
Cornell University Press, 1991.

[A very detailed and worthwhile account of the "War between the Ancients and Moderns," viewed from a number of perspectives.]
DBW stack DA485.L48 1991

7. Between the Ancients and the Moderns: Baroque Culture in Restoration England.
New Haven, CT: Yale University Press, ca. 1999.

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BLOCK IV: DRAMA AND FICTION

UNIT-XI THE SPANISH TRAGEDY THOMAS KYD

Structure

11 INTRODUCTION

Thomas Kyd (1558 – 1594) was an English dramatist who gained great popularity in his own day but faded into almost complete obscurity after his death until, centuries later, he was rediscovered. He is now considered by scholars to be one of the most influential dramatists of the early Elizabethan period.

Through his play *Spanish Tragedy*, Kyd introduced the genre of "revenge tragedy" to English literature. This drama would go on to influence dozens of other playwrights, among them William Shakespeare and Christopher Marlowe, addressing the universal problems of jealousy and revenge.

The Spanish Tragedy entered the Stationers' Register and appeared in print in 1592. "The first recorded performances of *The Spanish Tragedy* were [...] in the early months of 1592 at the Rose on Bankside." Philip Henslowe, who held the early rights, recorded it as being performed by Lord Strange's Men—in fact "an amalgamation of Strange's and the Admiral's Men"—"twenty times" during that season and a further "three times in the short season of December-January 1592-3." The next record of the play being performed—also from Henslowe's Diary—refers to "the Admiral's Men's season at the Rose beginning 25 November 1596. *Jeronimo* was played first on 7 January 1597" and "twelve performances are recorded between January and July"; "in the joint season of the Admiral's and Pembroke's Men which followed, *Jeronimo* was the opening performance on 11 October 1597." (Edwards, 1959: lxvi) The play was a box-office success at

the time with "twenty-nine performances between 1592 and 1597, a record almost unsurpassed among [Henslowe's] his plays. The publication record is still more impressive, with at least eleven editions between 1592 and 1633, a tally unequalled by any of the plays of Shakespeare." (J. R. Mulryne) The play was a success abroad too: adptations of the play "were printed between 1618 and 1729 and performances took place from Holland to Bohemia and from Denmark to southern Germany." (Erne, 2001: 127) Schick's and Boas's exhaustive studies record performances in Germany; versions of the play were performed at Dresden (1626) by English actors, at Prague (1651) and at Lunenburg (1660). (cf.Edwards, 1959:lxvi) The third most performed play in the London of the 1590s—after *The Jew of Malta* and *The Wise Men of West Chester* (now lost)—*The Spanish Tragedy* disappeared from the English stage with the closing of the theatres in 1642. Between 1642 and 1921 there is only one recorded performance of the play, reported by Pepys in his diary: "24 February 1667/68 at the Nursery Theatre in Hatton Garden [...] The play that had been performed by the leading actors on London's main stages for about half a century before 1642 was now played in a marginal and temporary playhouse by mediocre actors." (Erne, 2001:134-5) *The Spanish Tragedy* has been revived only in amateur stage productions during the first half of the twentieth century. In most cases they were the initiative of university dramatic societies whose main aim was to "give performances of dramatic masterpieces of the past" which, as the special correspondent of *The Times* records, "could not survive the vulgar tests of the box-office." ('Oxford Summer Diversions', *The Times*, 31 July 1937, 10) The play was also revived in radio productions by the BBC in the fifties. If in 1953 Kyd's *The Spanish Tragedy* was part of a revival of "unfamiliar" plays of various times and places, in 1956 the play was revived as part of a chronological series of Early English Drama. It was only in 1973 that *The Spanish Tragedy* returned to the professional stage in the UK. Several professional productions followed in the eighties and the nineties.

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11.1 UNIVERSITY WITS

01. George Peele (c.1558-98) who was born in London was educated at Broadgate Hall, Oxford, where he completed his degree in arts in 1579. Peele was an actor as well as a writer of plays, and for some time, he was a member of Lord Admiral's Company. Peele has left behind some half dozen plays, rich in poetic beauty paralleled by none except Marlowe's. The Arraignment of Paris (c.1584) is supposed to be his earlier work. A kind of romantic comedy, it contains an elaborate tribute to the Queen and shows great skill in the variation of metre. Less musical than David and Bathsheba (1599), it has some striking passages of melodious beauty.

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David and Bathsheba contains many lines of great beauty – 'not the sweeping beauty of Marlowe, but a gentler and more insinuating charm.' Peele's other works include Edward I (1593), an incoherent chronicle play; The Old Wives' Tale, a clever satire on the popular drama of the day ; The Hunting of Cupid, an earlier play now lost. Peele's poetical works include Polyhymnia (1590), a poem in blank verse, The Honour of the Garter (1593), The Fall of Troy, and a thumb book 1.5" x 1".

02. Robert Greene (1558-92) too was a student of St. John's College, Cambridge, and later of Clare Hall, Oxford wherefrom he took his M.A. degree in 1583. He lived a lecherous life, and his life, which had much promise, came to an end nearly in the bud. Greene was, first of all, a storyteller and a pamphleteer who turned to drama for the lucre it offered. His plays are four in number: Alphonsus, King of Aragon, (1587); Friar Bacon and Friar Bungay (1589), Orlando Furioso (c.1591) and The Scottish Historie of James the Fourth (1592). Alphonsus is modelled on Marlowe's Tamburlaine; Orlando Furioso (c.1591) has its source in an English translation of Ariosto; and The Scottish Historie of James, the Fourth, staged in 1592, is not a historical play, but has for it theme an imaginary incident of King's life. Friar Bacon and Friar Bungay, the finest of Greene's works is a tale of love of a maid with two men. Though it lacks in complications that it could have, the chief merit of the play lies in the lively method of presenting the story. It can, to a great extent, be called a document of Elizabethan life. Greene wrote thirty-five prose pieces. They are also important works in that they reveal the author's erratic energy, his quick, malicious wit, and his powerful imagination. "Greene is weak in creating characters, and his style is not of outstanding merit, but his humour is somewhat genial in his plays, and his methods less austere than those of other tragedians."

03. Thomas Kyd (1558-94), one of the important university wits, was the son of a London Notary and was educated at Merchant Taylor's School. A dramatist and translator, he achieved great popularity with his first work, The Spanish Tragedy, which was translated into German and Dutch. The horrific plot of the play, stuffed with murder, frenzy and sudden death, has gained the play lasting importance and popularity. While the play bears resemblances of Marlovian lines,'there are touches of style that dimly foreshadow the great tragical lines of Shakespeare.' The only other play of Kyd that still survives is Cornelia (1593), a translated version of a work of the French Senecan, Garnier, 'but his hand has been sought in many plays including Soliman and Perseda (1588), the First Part of Jeronimo (1592), an attempt, after the success of The Spanish Tragedie, to write an introductory play to it, and Shakespeare's Titus Andronicus'.

04. The most important figure among the university wits, that could be placed in the rank of Shakespeare, is Christopher Marlowe (1564-93). The greatest among the pre-Shakespearian dramatists, Marlowe was

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educated at Canterbury and Cambridge. He led a dissolute life, and could be arrested but for his untimely death in a fight in a tavern. Marlowe wrote only tragedies, and they all were written within five years (1587-92). Among his plays, Edward II is his best work, with a well-constructed plot, though the characterisation is simple. In this play, the material drawn from Holinshed's Chronicles is neatly compressed. Its hero cannot claim to be truly tragic, but in the Murder Scene he arouses deep pathos. Tamburlaine the Great (1587), dealing with one 'inhuman figure' (Albert), cannot be called to have dramatic excellence. The plot is episodic and lacks cohesion. The Second Part of Tamburlaine the Great (1588) is inferior to its predecessor. The Jew of Malta (1589) projects a Machiavellian villain. In spite of a good opening, the play deteriorates with the introduction of the second villain, Ithamore. Doctor Faustus (1592) has a good beginning and an ending, but the comic scenes appearing inside are not enough charming. The conversations between the good and the evil angels remind us of the mediaeval Miracle plays. The Tragedy of Dido, Queen of Carthage (c. 1593) written in collaboration with Nash demonstrates sub-standard dramatic art, and The Massacre at Paris (1593) was left unfinished. Marlowe's plays represent 'a poetic vision, the typically Renaissance quest for power – l'mour de l'mpossible – combined with the quest for beauty.' In Tamburlaine, the shepherd seeks the "sweet fruition of an earthly crown", in The Jew of Malta, Barabas seeks "infinite riches in a little room", while the quest in Doctor Faustus is for infinite knowledge. If not the first experimenter with blank verse, Marlowe raised it to a certain height.' His verse is notable for its burning energy, its splendour of diction, its sensuous richness, its variety of pace, and its responsiveness to the demands of varying emotions.' Marlowe's contribution to English play may be said to have been:

(a) He glorified the matter of the drama by his sweep of imagination as reflected in the
stories.

(b) He vitalized the manner and matter of the drama, as reflected in characterization.

(c) He clarified and gave coherence to the drama, as reflected in his blank verse.

05. The 'university wits' include another playwright, Thomas Nash (1567-1601). After completing his education at Cambridge, he went in 1586 to London to earn by writing. He took an active part in the political and personal questions of the day, and his aggressive method took him behind the bars. He finished Marlowe's The Tragedy of Dido, but his only surviving play is Summer's Last Will and Testament, a satirical masque. Nash also wrote The Unfortunate Traveller or The Life of Jacke Wilton (1594), a prose tale that has enough importance in the growth English fiction.

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06. Born in the same year (1558) as Thomas Nash, Thomas Lodge (1558-1625) was educated at both Oxford and Cambridge where he studied law. He, however, gave up his legal studies and took to writing, and while writing, he acted too. Nash produced very little in quantity, and it is assumed that he collaborated with Shakespeare in Henry VI. The Woundes of Civile War, a kind of chronicle play, is considered to be Lodge's own work. He also wrote prose romances, the most famous of which is Rosalynde: Euphues Golden Legacie (1590) which was the chief source of Shakespeare's As You Like It.

07. John Lyly (1554-1606) was more famous as a writer of prose than a dramatist proper. The plays of Lyly were written after the publication of Euphues, the Anatomy of Wit (1579) and were acted by 'the children of Paul's before her majesty.' His best-known dramas include Alexander and Campaspe, played on New Year's Eve in 1581; Sapho and Phao (1584); Endymion (1591) written around the friendship between the Queen and the Earl of Leicester, and Midas (1592). He also wrote two other plays – The Woman in the Moon and Love's Metamorphosis. Lyly's plays might lack stage effectiveness, but they display the dramatist's superior culture and a fine sense of style. His plays have more kinship with masques than the drama, and the delightful songs that are interpolated in the plays enhance their charm by a great measure. His dialogues are really admirable at times, happy in clear-cut phrases and allusiveness. After all said and done, the fame of Lyly rests on his prose work Euphues and the play, Endymion.

The university wits were 'a new school of professional literary men. Of this little constellation, Marlowe is the central sun, and round revolved as minor stars, Lyly, Greene, Peele, Lodge, and Nash.' In their hands, Elizabethan period saw the drama in its adolescence, struggling hard to maturity that was accomplished by Shakespeare.

11.2 THOMAS KYD'S LIFE AND WORKS

Thomas Kyd was born in the autumn of 1558; he was baptized on November 6 in the church of St. Mary Woolnoth in London. His parents were Francis Kyd and Anna Kyd;

his father was a member of the Company of Scriveners of London. Scriveners were responsible for a range of secretarial and administrative duties, including the maintenance of business, judicial, and historical records for members of the nobility and governmental bodies.

At about age six, Thomas was enrolled in the Merchant Taylors' School of London, where he received an education that included Latin, Greek, music, drama, physical education, and etiquette. A grammar school education such as this was much more rigorous than the equivalent today,

and students would proceed to further education at Cambridge or Oxford or to an apprenticeship in a professional guild. Kyd, like his colleague Shakespeare, did not attend University. He may have pursued a career as a scrivener for some years.

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Sometime in the 1580s, Kyd served a member of the nobility (possibly as a secretary) and also began writing plays; his patron may also have sponsored a group of players. Those who have been mentioned as probable candidates for this patron are the Earl of Sussex, Lord Strange, and the Earl of Pembroke. Critic and biographer Park Honan considers Lord Strange the most likely candidate.

In late 1590 or early 1591, Kyd and Christopher Marlowe shared a writing room, and apparently wrote for the same company. Though Marlowe and Kyd both wrote plays, from what we know about them, it's probable that their personal opinions were radically different, the most glaring being Marlowe's atheism as opposed to Kyd more conventional religious beliefs. This writing fellowship led to disaster when both men became involved in a political controversy about the libel of foreigners in 1593; Kyd was arrested in May of that year and probably tortured; the ostensibly atheistical writings that were found in his lodgings he proclaimed as something left by Marlowe, whose company he had since left. Kyd's self-defense is contained in two letters of appeal written to Sir John Puckering after Marlowe's death (May 30, 1593). Though he had been cleared of any charges, he also hoped to be reinstated with his patron; in this latter endeavor he was not successful.

In 1594 he completed his final work, *Cornelia*, a translation of *Cornélie,* a tragedy by French dramatist Robert Garnier. He dedicated this to the Countess of Sussex, and in his dedication refers to his recent "afflictions of the mind," "bitter times," and "broken passions." He died in that year and was buried on August 15, age 35. *The Spanish Tragedy* is the only original play by Kyd of which we have definite evidence and it continued to be popular after his death. In 1602, some additions were made to the text that extend the portrait of its hero Hieronimo. A long-standing literary tradition also credits Kyd with a lost predecessor to Shakespeare's version of *Hamlet*. The impact of *The Spanish Tragedy* is also clear from the additional revenge tragedies written and performed in the late 15th and early 16th centuries.

11.3THOMAS KYD IN ELIZABETHAN ENGLAND

1558 Thomas Kyd born (baptised November 6).
1564 Christopher Marlowe and William Shakespeare born.
1565 Thomas Kyd enrolled in the Merchant Taylors' School, London.
1576 Blackfriars Theater in London and the Theatre in Shoreditch open, the first places in

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the London area to be used especially for the presentation of plays.
1581 The *Tenne Tragedies* of Seneca published in English.
1586-7 Kyd writes *The Spanish Tragedy* (some scholars say it may be as late as 1592, the
year it was published; Kyd's name was not attached to the play, in any document
that survives, until 1612).
1588 The defeat of the Spanish armada.
1591 Kyd and Marlowe share lodgings.
1593 May 12: Kyd is imprisoned in relation to an outbreak of public libels against
foreigners ; ostensibly heretical wrtings are found in his lodgings and Kyd,
under torture, asserts that the papers are Marlowe's.
1593 May 30: Marlowe dies (is murdered?) at an inn in Deptford.
1593 Summer, Kyd is released from prison, cleared of any charges, but is apparently unable to clear his name, nor is he able to return to the service of the noble he had previously served (various suggestions have been made about this person's identity). He translates Robert Garnier's *Cornélie* and dedicates it to the Countess of Sussex.
1594 August 15. Kyd is buried in St. Mary Colchurch, London.
1602 Revisions added to *The Spanish Tragedy*, attesting to its continued success onstage.
1603 Queen Elizabeth dies; James VI of Scotland becomes James I of England.
1616 William Shakespeare dies.

11.4 THE SPANISH TRAGEDY CHARACTERS

Character	**Description**
Hieronimo	Hieronimo is the middle-aged to elderly Knight Marshal of Spain and Horatio's father.
Ghost of Andrea	Andrea was a knight in the Spanish forces and Bel-Imperia's lover in life.

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Revenge	Revenge has been charged by Persephone to reveal the workings of vengeance in the play to the Ghost of Andrea.
Horatio	Horatio is Hieronimo's son and Deputy to the Knight Marshall of Spain.
Bel-Imperia	Bel-Imperia is the daughter of the Duke of Castile and Lorenzo's sister.
Balthazar	Balthazar is the son of the Viceroy of Portugal (Portingale).
Lorenzo	Lorenzo is the son of the Duke of Castile, nephew to the King of Spain and Bel-Imperia's brother.
Alexandro	Alexandro is an honest Portuguese nobleman.
Ambassador of Portugal	The Ambassador of Portugal serves as the emissary between the Viceroy of Portugal and the King of Spain.
Attendants	The attendants serve in the Portuguese court.
Bazardo	Bazardo is a painter who comes to meet Hieronimo.
Bazulto	Bazulto is an old man who petitions for redress

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	for the murder of his own son.
Characters in Hieronimo's play	Suleiman (Balthazar) is the emperor; Erasto (Lorenzo) is the Knight of Rhodes; The Pasha (Hieronimo) serves Suleiman; Perseda (Bel-Imperia) is the chaste wife of the Knight of Rhodes.
Christophil	Christophil is one of Lorenzo's servants.
Don Pedro	Don Pedro is the brother of the Viceroy of Portugal.
Duke of Castile	The Duke of Castile is the father of Lorenzo and Bel-Imperia and brother to the King of Spain.
General	The general is commander of the Spanish Army.
Hangman	The hangman is employed to execute criminals.
Hymen	Hymen is a character in the Second Dumb Show.
Isabella	Isabella is Hieronimo's wife and mother of Horatio.

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Jacques	Jacques is Hieronimo's French servant.
Jerome	Jerome is Lorenzo's page boy.
King of Spain	The King of Spain is Lorenzo and Bel-Imperia's uncle and the brother of the Duke of Castile.
Maid	The maid serves Isabella.
Nobles	The nobles are members of the Portuguese court.
Officers	The officers serve in the Portuguese Army.
Pedringano	Pedringano is Bel-Imperia's servant.
Pedro	Pedro is Hieronimo's Spanish servant.
Serberine	Serberine is Balthazar's servant.
Soldiers	The soldiers serve in the Portuguese Army.
Three citizens	Three citizens present petitions to Hieronimo.
Three kings	Three kings perform in the First Dumb Show.

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Three knights	Three knights perform in the First Dumb Show.
Three watchmen	Three watchmen are assigned to patrol Saint Luigi's Park.
Two noblemen	The two noblemen are Portuguese courtiers.
Two Portuguese	The two Portuguese citizens are visitors to Spain from Portugal.
Two torchbearers	Two torchbearers appear in the Second Dumb Show.
Viceroy of Portugal	The Viceroy of Portugal is Balthazar's father.
Villuppo	Villuppo is a Portuguese nobleman who falsely accuses Alexandro of murdering Balthazar.

11.5 THE SPANISH TRAGEDY: A SYNOPSIS

Andrea, a Spanish courtier, is killed in battle by Balthazar, Prince of Portugal. During his lifetime Andrea was lover of Bel-Imperia, daughter of the Duke of Castile and niece of the King of Spain. When Andrea's ghost appears before the judges of the underworld to be assigned its proper place in the world of shadows, the judges cannot agree, and send him on to their rulers, Pluto and Prosperine, who permit the ghost, accompanied by the spirit of Revenge, to return to earth to see vengeance executed on his slayer. Balthazar, Andrea's slayer, becomes the shared prisoner of Lorenzo, BelImperia's brother, and Horatio, son of Hieronimo, the marshall of Spain (a Knight Marshall serves as a judge, who hears and determines all pleas of the crown; Kyd transferred this traditional English position to Spain). The

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King awards the ransom to Horatio and the custody of the royal prisoner to Lorenzo. In the Duke's household, Balthazar falls in love with Bel-Imperia, and the King conceives the idea that a marriage between these two would unite the kingdoms of Spain and Portugal more firmly than a dozen wars. Bel-Imperia, however, has secretly taken Horatio for her lover because he was Andrea's friend, defeated Balthazar in battle, and gave Andrea's body burial rites. Lorenzo, who considers Horatio an inappropriate suitor for his sister because of his lower rank, is keen to forward Balthazar's suit, and bribes Bel-Imperia's servant Pedringano to reveal the details of her meeting with Horatio. Lorenzo and Balthazar with Pedringano and Serberine, another servant, arrive at the lovers' rendezvous, hang Horatio, and imprison Bel-Imperia so that she cannot spread the truth. Hieronimo apparently goes mad when he finds his son's body; yet he knows he must seek justice for his dead son. As a judicial official, his initial plan is to seek that justice from the King. Lorenzo pays Pedringano to kill Serberine, and then permits Pedringano to be hanged for the crime; by eliminating these witnesses, he persuades himself that the crime will remain unsolved. But a letter recounting the details of the slaying is found on Pedringano's body and brought to Hieronimo. When, after many persuasive speeches, Bel-Imperia is released for the royal betrothal ceremonies, Hieronimo manages to meet with her long enough to plan their double revenge. He arranges a play for the entertainment of the royal guests with Lorenzo, Balthazar, Bel-Imperia, and himself as actors. During the course of the performance Hieronimo fatally stabs Lorenzo and Bel-Imperia kills Balthazar and herself. Before he attempts to hang himself, Hieronimo explains to his audience that the deeds of blood are real, not sham, and the reason for them. The party rushes down from the royal box to prevent his self-destruction before they can learn the names of his fellow conspirators. During the confusion Hieronimo finds an opportunity
to stab both the Duke of Castile and himself. Revenge and Andrea have achieved their goals.

11.6 CHECK YOUR PROGRESS

1. Who accompanies the Ghost who appears in Act 1, Scene 1?

Revenge.

2. Where was Andrea slain?

In a battle.

3. In the underworld, to whom do the governing spirits send Andrea to be judged?

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Pluto.

4. Who brings Andrea back to the living from the underworld?

Revenge.

5. Why is Andrea told he is brought back from the underworld?

To see revenge taken on the man who killed him.

6. Which title does Balthazar hold?

Prince.

7. What is the relationship between Balthazar and Andrea?

Balthazar killed Andrea.

11.7 END EXERCISE

1. Discuss ***The Spanish Tragedy*** by Thomas Kyd as a revenge drama.
2. Discuss the representation of the supernatural in the play. What does he choose to describe, and what does he leave out of his description? Is the supernatural a place like the natural world, or someplace entirely different?

11.8 SUGGESTED READINGS

Biography/Criticism
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Chapman, Robin. *Christoferus, or Tom Kyd's Revenge* (1993). An "Elizabethan
espionage novel," told by Kyd in the first person.
Websites of interest
on Thomas Kyd
http://en.wikipedia.org/wiki/Thomas_Kyd
http://www.luminarium.org/renlit/kyd.htm
http://www2.warwick.ac.uk/fac/arts/ren/elizabethan_jacobean_drama/kyd/

Notes

Unit-XII Dr. Faustus Christopher Marlowe

Structure

12. INTRODUCTION

While written in the Renaissance language that often challenges high school and college students, Christopher Marlowe's *Doctor Faustus* is a play for the ages. In a culture laden with books, movies, television shows and video games about black magic, the subject matter alone will captivate contemporary young adults. And with its themes of ambition, desire, fate, and free will, Marlowe's drama is excellent comparison material to works both old and new. As a genre study, *Dr. Faustus* is a morality play, a historical allegory, the tale of a hero gone bad due to the dilemmas presented by an ever changing world. When Faustus is confronted by the Renaissance preference for analytical reason over the medieval deference to God, he must choose the course he believes is right, and in the process, loses his soul. Today's teachers are in a unique position to share the historic and cultural significance of *Dr.Faustus*. In a society where Dan Brown's *The DaVinci Code* continues to challenge the foundations of religion, art, and history, and where a good portion of our youth have either read or viewed Brown's work, *Dr. Faustus* offers students a forum to study and react to such controversial topics as Renaissance humanism and the history of the Roman Catholic Church.

12.1 OBJECTIVES

Marlowe's play provides more than enough of the conflict and challenge high school and college students enjoy, engendering a host of topics for classroom discussion, debate, speech, essays, and projects. Ideas

Notes

include opportunities for listening, speaking, writing, and creating. Pre-reading activities are provided to prepare students for reading a Renaissance play, and to challenge students to think about the dilemmas Faustus faces. During-reading activities ask students to read the text more critically. And Post-reading activities encourage students to evaluate the significance of *Dr. Faustus* by analyzing Marlowe's style, researching historical and cultural components, and comparing the play to other works. The scope and variety of activities offered in this guide can be used selectively by teachers in focusing on the objectives of their course and their students.

12.2 MARLOWE'S LIFE AND WORKS

Christopher Marlowe, (1564 –1593)
Marlowe was an English dramatist, poet and translator of the Elizabethan era. As the foremost Elizabethan tragedian, next to William Shakespeare, he is known for his **blank verse**, his **overreaching protagonists**, and his **mysterious death**.
Plays

- *Dido, Queen of Carthage* (*c*.1586) (possibly co-written with Thomas Nashe)
- *Tamburlaine, part 1* (*c*.1587)
- *Tamburlaine, part 2* (*c*.1587-1588)
- *The Jew of Malta* (*c*.1589)
- *Doctor Faustus* (*c*.1589, or, *c*.1593)
- *Edward II* (*c*.1592)
- *The Massacre at Paris* (*c*.1593)

Poetry

- Translation of Book One of Lucan's *Pharsalia* (date unknown)
- Translation of Ovid's *Elegies* (*c*. 1580s?)
- *The Passionate Shepherd to His Love* (pre-1593)
- *Hero and Leander* (*c*. 1593, unfinished; completed by George Chapman, 1598)

Marlowe was born to a shoemaker in Canterbury named John Marlowe and his wife Catherine. His d.o.b. is not known, but he was baptised on 26 February 1564, two months before Shakespeare (whose d.o.b. is also not known), who was baptised on 26 April 1564 in Stratford-upon-Avon.

Marlowe attended The King's School, Canterbury (where a house is now named after him) and Corpus Christi College, Cambridge on a scholarship and received his Bachelor of Arts degree in 1584. In 1587 the university hesitated to award him his master's degree because of a rumour that he had converted to Roman Catholicism and intended to go to the English college at Rheims to prepare for the priesthood. However, his degree was awarded when the Privy Council intervened, commending him for his "faithful dealing" and "good service" to the Queen. The nature of Marlowe's service was not specified by the Council, but its letter to the Cambridge authorities has provoked much speculation, notably the theory that Marlowe was operating as a secret agent working for Sir Francis Walsingham's intelligence service.

Spying

Marlowe is often alleged to have been a government spy and the author Charles Nicholl suggests that he was recruited while he was at Cambridge. College records indicate he had a series of absences from the university that began in the academic year 1584-1585. College buttery (dining room) accounts indicate he began spending lavishly on food and drink during the periods he was in attendance – more than he could have afforded on his known scholarship income.

In 1587 the Privy Council ordered Cambridge University to award Marlowe his MA, saying that he had been engaged in unspecified "affaires" on "matters touching the benefit of his country".

In 1592 Marlowe was arrested in the town of Flushing in the Netherlands for his alleged involvement in the counterfeiting of coins. He was sent to the Lord Treasurer (Burghley) but no charge or imprisonment resulted. This arrest may have disrupted another of Marlowe's spying missions: perhaps by giving the counterfeit coinage to the Catholic cause he was to infiltrate the followers of the active Catholic William Stanley and report back to Burghley.

Arrest and death

Early May 1593: Bills were posted about London threatening Protestant refugees from France and the Netherlands who had settled in the city. One of these, the "Dutch church libel," written in blank verse, contained allusions to several of Marlowe's plays and was signed, "Tamburlaine".

11 May: The Privy Council ordered the arrest of those responsible for the libels.

12 May: Marlowe's colleague Thomas Kyd was arrested. Kyd's lodgings were searched and a heretical tract was found. Kyd asserted that it had belonged to Marlowe, with whom he had been writing "in one chamber" two years earlier.

Notes

18 May: Marlowe's arrest was ordered. Marlowe was staying with Thomas Walsingham, whose father was a first cousin of the late Sir Francis Walsingham, Elizabeth's principal secretary in the 1580s and a man deeply involved in state espionage.

20 May: Marlowe appeared before the Privy Council and was instructed to "give his daily attendance on their Lordships, until he shall be licensed to the contrary".

30 May (Wednesday): Marlowe was killed.

In 1925 the scholar, Leslie Hotson, discovered the coroner's report of the inquest on Marlowe's death, held on Friday 1 June. Marlowe had spent all day in a house in Deptford, owned by the widow Eleanor Bull. He was with three men: Ingram Frizer, Nicholas Skeres and Robert Poley. These witnesses testified that Frizer and Marlowe had argued over the bill (the 'Reckoning') exchanging “divers malicious words”. Marlowe snatched Frizer's dagger and wounded him on the head. In the struggle, Marlowe was stabbed above the right eye, killing him instantly. The jury concluded that Frizer acted in self-defence, and he was pardoned.

1 June 1593: Marlowe was buried in an unmarked grave in the churchyard of St. Nicholas, Deptford immediately after the inquest.

Marlowe's death is alleged by some to be an assassination for the following reasons:

1. The three other men in the room were all connected to the state secret service and to the London underworld. Frizer and Skeres also had a long record as loan sharks and con-men. Poley was known as a double-agent for the government and took part in the Catholic “Babington Plot” which intended to kill Elizabeth and put Mary Queen of Scots on the throne of England. Bull (whose house was not a tavern, but a respectable house) also had "links to the government's spy network".

2. It seems too much of a coincidence that Marlowe's death occurred only a few days after his arrest.

3. Marlowe was arrested without any evidence. Some say that this was a warning to the politicians in the "School of Night", or that it was connected with a power struggle within the Privy Council itself.

4. Marlowe’s patron was Thomas Walsingham, Sir Francis's 2nd cousin once removed, who had been actively involved in intelligence work. (http://sonic.net/~fredd/cousins.html).

5. Charles Nicholl (*The Reckoning*) argues there was more his death than emerged at the inquest.

12.3 REPUTATION AMONG CONTEMPORARY WRITERS

Notes

Marlowe was the most celebrated writer of his generation, bringing Tamburlaine, Faustus and The Jew of Malta to the stage and far outshining William Shakespeare during his lifetime. Within weeks of his death, George Peele remembered him as "Marley, the Muses' darling", Michael Drayton noted that he "Had in him those brave translunary things / That the first poets had", and Ben Jonson wrote of "Marlowe's mighty line". Thomas Nashe wrote warmly of his friend, "poor deceased Kit Marlowe". So too did the publisher Edward Blount, in the dedication of *Hero and Leander* to Sir Thomas Walsingham.

The most famous tribute to Marlowe was paid by Shakespeare in *As You Like It*, where he quotes a line from *Hero and Leander*

PHEBE: Dead Shepherd, now I find thy saw of might,
'Who ever loved that loved not at first sight?' (Act 3, Scene 5)

Shakespeare also gives to the clown, Touchstone, the words

TOUCHSTONE: When a man's verses cannot be understood, nor a
man's good wit seconded with the forward child
Understanding, it strikes a man more dead than a
great reckoning in a little room. (Act 3, Scene 3)

This appears to be a reference to Marlowe's murder which involved a fight over the “reckoning”, the bill, as well as to a line in Marlowe's *Jew of Malta* - "Infinite riches in a little room".

12.4 CHARACTERS

MAIN CHARACTERS

Doctor Faustus: a German doctor of divinity and medicine
Lucifer: Prince of Devils
Mephostophilis, Belzebub: devils
Chorus

CHARACTERS BY RELATIONSHIP

FAUSTUS’ COLLEAGUES

Wagner: his student and servant
Valdes, Cornelius: magicians
Three Scholars

FAUSTUS’ CONSCIENCE

Good Angel
Bad Angel

Notes

COMIC CHARACTERS
Robin, Dick: clowns
Horse-courser, Carter, Vintner, Hostess
Martino, Frederick, Benvolio: gentlemen at the Emperor's court
CONJURED CHARACTERS
(By Lucifer)
Pride, Covetousness, Envy, Wrath, Gluttony, Sloth, Lechery: The Seven Deadly Sins
(By Faustus)
Darius of Persia, Alexander the Great, Alexander's Paramour, Helen of Troy, Devils, Piper, Cardinals,
Monks, Friars, Attendants, Soldiers, Servants, Two Cupids: Mute Characters
POLITICAL CHARACTERS
Pope Adrian
Raymond: King of Hungary
Bruno, Rival Pope appointed by the Emperor
Two Cardinals
Archbishop of Rheims
Friars
Charles the Fifth: German Emperor
Duke of Saxony
Two Soldiers
Duke of Vanholt
Duchess of Vanholt
MINOR CHARACTERS
Servant
Old Man

12.5 SYNOPSIS OF THE PLAY

I. FAUSTUS' TEMPTATION
PROLOGUE

The chorus enters and explains Marlowe's purpose, which is not to discuss war, history, or love, but to "perform the form of Faustus' fortunes, good or bad" (3). The chorus explains how Faustus was born in Wittenberg, Germany, of "parents base of stock," how he was raised by relatives, earned degrees in divinity, but then like the Greek Icarus, strove to "mount above his reach" through the study of black magic.

ACT I, SCENE I

Dr. Faustus is in his study, lamenting the fact that he has achieved all he can in medicine and divinity. Acknowledging the fact that all men are sinners, Faustus says adieu to divinity in favor of the "heavenly" art of

necromancy, or black magic. Vowing to be in command of emperors and kings, Faustus bids his servant Wagner to fetch fellow magicians Valdes and Cornelius. Meanwhile, a good angel and an evil spirit each argue their positions as to Faustus' future course of action. Further convinced that his new vocation will reward him with riches and powers, Dr. Faustus asks his fellow magicians to teach him all they know. Faustus vows to conjure for the first time that night.

ACT I, SCENE II

Two scholars enter and ask Faustus' servant, Wagner, the whereabouts of his master. After much equivocation, Wagner informs them that Faustus is dining with Valdes and Cornelius, to which the scholars react with dread. They vow to entreat their friend to give up his new goal.

II. FAUSTUS' BARGAIN

ACT I, SCENE III

Preceded by thunder, Lucifer and four devils await Faustus' bidding. Faustus conjures a devil, who, too ugly for Faustus' taste, is ordered to go and return as a friar. Next, Faustus asks for Mephostophilis, ordering him to "do whatever Faustus shall command." Replying that only Lucifer can command such obedience, Mephostophilis explains that though Faustus ordered him to appear, Mephostophilis was able to be conjured only because Faustus has damned himself. Faustus next questions Mephostophilis about the nature of Lucifer, and the devil explains that Lucifer, too, was thrown from the face of heaven by "aspiring pride and insolence." Admitting that God's damnation is a form of hell on earth, Mephostophilis urges Faustus to reconsider his vow to align with Lucifer. Yet Faustus does not relent, and instead strikes a bargain for twenty-four years of ultimate power in exchange for the surrender of his soul.

ACT I, SCENE IV

In this comic relief scene, Wagner and the clown Robin parody Faustus' bargain with the devil. Wagner threatens to tear Robin into pieces if the clown does not bind himself into Wagner's servitude for seven years. When Robin refuses, Wagner easily conjures two devils, and Robin reconsiders the arrangement, as long as Wagner promises to teach him how to conjure.

III. FAUSTUS' DOUBT

ACT II, SCENE I

Dr. Faustus appears once again in his study, voicing his doubts over the bargain he has just made. Resolving to remain resolute, Faustus is approached again by the good angel, who bids Faustus to think of heaven, and the bad angel, who orders Faustus to think of honor and wealth. Siding with the evil spirit, Dr. Faustus conjures Mephostophilis to appear and bring news of Lucifer. Mephostophilis reports that Lucifer has assented to Faustus' wish for supreme power provided that Faustus sign the deed in

blood. Faustus agrees, but upon stabbing his arm, finds that his blood congeals. Seeing this as a sign from God, Faustus reconsiders. Upon seeing the inscription “Fly, man” upon his arm, Faustus is wracked with doubt, but Mephostophilis recaptures his attention with a show of crowns and riches to be given to Faustus once he commits to Lucifer. Faustus hears the reading of the deed and signs his soul to the devil. Faustus questions Mephostophilis about the nature of hell, to which the devil surprisingly replies, “all places shall be hell that is not heaven.” Faustus orders the devil to conjure a wife, but Mephostophilis is unable to do so, conjuring instead a devil. Redirecting Faustus’ interests with the promises of courtesans and riches, Mephostophilis gives the doctor a conjuring book, and they retire to Faustus’ study.

ACT II, SCENE II

Dr. Faustus curses Mephostophilis for depriving him of heaven’s joys, to which the devil reminds Faustus that it was Faustus’ “own seeking” that led him to this point. Faustus once again considers repenting, and the two angels vocalize his conflicted thoughts. But Faustus believes his “heart is hardened” and cannot turn back. He questions Mephostophilis about the movement of the moon and planets and asks the devil to name the maker of the world.

As in the case of marriage, the devil cannot deny the realm of God, and Faustus is again filled with fear and doubt. The two angels reappear, the good angel advising Faustus to repent, the bad angel threatening to tear Faustus in pieces shall he dare to do so. Faustus cries aloud for Christ to help him, but Lucifer himself appears with Mephostophilis and Belzebub. They advise Faustus to think not on God, but on the devil. Faustus vows “never to look to heaven,” and the devils reward him with a show of the Seven Deadly Sins. The sight delights Dr. Faustus, to whom Lucifer promises, “in hell is all manner of delight.” Faustus returns home with Mephostophilis to study his conjuring book.

ACT II, SCENE III

Dick and Robin once again provide comic relief as they discuss what they can conjure with the use of Faustus’ book. The two clowns decide to try their wits at free drinks in the nearby tavern.

IV. FAUSTUS’ REIGN

ACT III, CHORUS

The chorus relays how Faustus has been studying astronomy on an eight-day tour of the clouds, planets, stars, and poles. After a brief rest, he is now studying cosmography and plans to alight in Rome to see the Pope during the celebration of St. Peter’s feast.

ACT III, SCENE I

Faustus and Mephostophilis recall their recent visits to Paris, Naples, and Venice, and discuss the topography of Rome. While Faustus wants to see

the city's monuments, Mephostophilis urges him to seek an audience with the Pope in order to cross the church and "dash the pride of this solemnity." The Pope and the King of Hungary arrive, attended by bishops and cardinals, as well as Bruno, the Pope Pretender, appointed by the Emperor. Bruno attempts to ascend the throne, but the Pope prevails. Sending the cardinals away to decide Bruno's fate, the Pope remains with King Raymond. Faustus sends Mephostophilis to charm the cardinals to sleep while he plots to fool the Pope. As Bruno and the Pope move aside to discuss the Emperor's audacity, as well as other historical challenges by the government against the church, Dr. Faustus and Mephostophilis return disguised as cardinals. Faustus advises the Pope that the decision has been made to burn the heretic Bruno at the stake, and the Pope releases Bruno to their charge. The Pope orders a banquet.

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ACT III, SCENE II

As the banquet is brought in, Faustus and Mephostophilis return in their own shapes and witness the confusion as the actual cardinals announce their decision, enrage the Pope, and realize that Bruno has gone free. Next, Faustus amuses himself by snatching the Pope's drink and food, and finally, by striking the Pope after His Holiness enrages Faustus by crossing himself in prayer. True to Mephostophilis' prediction, Faustus is excommunicated "with bell, book, and candle" by the Pope, but replies by striking the friars who carry out the ceremony, then leaving.

ACT III, SCENE III

Robin and Dick play a trick on the Vintner by stealing a cup and conjuring Mephostophilis to join in the fun. Mephostophilis tells the clowns to disperse and returns to Faustus, who after a rest at home, is now at court again, this time with the Holy Roman Emperor, Charles V.

ACT IV, CHORUS

The chorus explains that Faustus has been impressing friends and strangers alike with his knowledge and skill and is currently visiting the Emperor for the purposes of providing a conjuring show.

ACT IV, SCENE I

Martino and Frederick, gentleman at the Emperor's court, awake their friend Benvolio to come witness Faustus' act, but he chooses to watch from his window.

ACT IV, SCENE II

The Emperor welcomes Dr. Faustus to his court and vows to spread Faustus' fame and honor throughout Italy. Faustus thanks him and asks the Emperor's command. When Charles responds that he wishes to see Alexander the Great and his Paramour, Faustus orders Mephostophilis to conjure the couple. From his window, the sleepy Benvolio casts aspersions on Faustus' ability, joking that he would be turned into a stag before Faustus could achieve success. When the couple appears, along with King Darius, the Persian King, Emperor Charles tries to embrace them, but

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Faustus reminds him that the two are merely conjured images. The Emperor is delighted nonetheless, and then notices the horns on Benvolio's head. The Emperor urges Faustus to remove the horns, and when Faustus complies, Benvolio vows revenge.

ACT IV, SCENE III

Benvolio, Martino, Frederick, and soldiers attack Dr. Faustus on his way out of town, cutting off the doctor's head. As they joke about what to do with his beard, eyes, and various body parts, Faustus rises and tells them to keep his head – he'll make another. Conjuring Mephostophilis and other devils, Faustus orders them to pitch the courtiers in hell. When the soldiers attempt to defend the courtiers, they, too, are driven out, complete with drums and fireworks.

ACT IV, SCENE IV

Benvolio, Martino, and Frederick reappear bloodied, muddied, and horned. Benvolio takes them to his castle near the woods, vowing they'd "rather die with grief than live with shame."

ACT IV, SCENE V

Dr. Faustus sells a horse to a horse-courser, but warns him not to ride the horse into water. Now Faustus reflects on his impending death with despair and doubt, and before falling asleep, recalls Christ's promise to the thief that he would be with Christ in paradise. The horse-courser returns wet and attempts to awake Faustus for the purpose of recouping his forty dollars. Unable to awake the doctor, the horse-courser pulls Faustus' leg off his body, Faustus cries murder, but then laughs and replaces the leg. When Wagner enters and advises Dr. Faustus that the Duke of Vanholt wishes an audience with him, Faustus sets out.

ACT IV, SCENE VI

Robin, Dick, the Horse-courser and a Carter joke with a hostess. The Carter relates how Dr. Faustus tricked him by eating all his hay on a bet. The horse-courser tells his Faustus tale as well, including how he tore off Faustus' leg. Robin plans to seek Faustus, but only after drinking with the others.

ACT IV, SCENE VII

The Duke and Duchess of Vanholt thank Faustus for his conjuring, particularly the enchanted castle in the air. Faustus next offers the pregnant duchess whatever she desires, to which she replies a dish of ripe grapes. Faustus produces them, using his knowledge of the hemispheres to explain how summer grapes can be acquired in the winter. When the clowns disturb the Duke's and Duchess's audience with Faustus, the Doctor asks them to allow them in for amusement. When the Horsecourser, Carter, Dick, and the Hostess accuse him, the Doctor charms them into silence. Once again, the Duke and the Duchess sing Faustus' praises.

Notes

V. FAUSTUS' FATE

ACT V, SCENE I

Back in Faustus' study, Wagner advises Mephostophilis and other devils that his master means to die soon, and that he has left his fortune to Wagner. Meanwhile the Doctor is dining with two scholars who request to see Helen of Troy, the most beautiful woman in all the world. Faustus asks Mephostophilis to conjure her, and Helen appears. After the scholars leave, an old man appears and urges Faustus to repent. He asks to be alone to contemplate his sins. When he voices his dilemma, Mephostophilis once again threatens to tear Faustus' flesh. Faustus curses the old man and asks to see Helen of Troy again. When she appears, the Doctor reflects on "the face that launched a thousand ships," and pledges that Helen shall be his paramour.

ACT V, SCENE II

Lucifer, Belzebub and Mephostophilis gather to witness Faustus' last night. They predict his "desperate lunacy" as he struggles with his debt but acknowledge it will all be in vain. Faustus and Wagner enter, discussing Faustus' will. The scholars enter as well, and question Faustus' fear. When they remind him to look to heaven and ask for mercy, Faustus explains his agreement with the devil, and says that he feared being torn to pieces. The scholars promise to pray for Faustus and leave. Mephostophilis reminds Faustus to think only upon hell, and Faustus blames him for the loss of "eternal happiness." Mephostophilis willingly takes the blame, but reminds Faustus that Fools that will laugh on earth, most weep in hell." The good and bad angels visit a final time, the good angel reprimanding Faustus for not listening. The bad angel remains to witness with Faustus the "perpetual torture-house" of hell. The clock strikes eleven, and Faustus spends his final hour lamenting his choice, bargaining with Christ to eventually end his time in hell, cursing his parents, but finally accepting that only he and Lucifer are to blame.

ACT V, SCENE III

The three scholars remark on the "dreadful night's" shrieks and cries and discover Faustus's "mangled limbs." Because he was once an admired German scholar, they promise to give him a Christian burial.

ACT V, CHORUS

The chorus remarks on Faustus's wayward path: "Cut is the branch that might have grown full straight/And burned is Apollo's laurel bough/That sometime grew within this learned man." Warning the audience to "regard his hellish fall," the chorus ends with a reminder of what happens to those who "practice more than heavenly power permits."

Notes

12.6 CHECK YOUR PROGRESS

1. Who speaks in the Prologue?

The chorus.

2. Who is the main character in the play?

Dr. John Faustus.

3. Where does Faustus grow up?

Rhodes, Germany.

4. What is the status of Faustus's parents?

Poor.

5. Where does Faustus go to study?

Wittenberg.

6. What does Faustus study?

Divinity.

7. How does Faustus do in his studies?

Financially well.

8. What does Faustus's thoughts soon turn away from?

Theology.

9. What general topic does Faustus begin to study while neglecting his former studies, according to the Chorus in the Prologue?

Magic.

10. What specific topic does Faustus begin to study, according to the Chorus in the Prologue?

Necromancy.

11. What is necromancy?

The magical art of raising the dead.

12.7 END EXERCISES

1. **What are the comic and tragic scenes in *Doctor Faustus* by Marlowe, and why are they important?**
2. **Elaborate on the idea that *Doctor Faustus* is a link between the earlier morality plays and the drama proper.**

3. **What is the moral lesson that Marlowe tries to convey with *Doctor Faustus*?**

12.8 SUGGESTED READINGS

Notes

- Chambers, E. K. *The Elizabethan Stage*. 4 Volumes, Oxford, Clarendon Press, 1923.
- Logan, Terence P., and Denzell S. Smith, eds. *The Predecessors of Shakespeare: A Survey and Bibliography of Recent Studies in English Renaissance Drama*. Lincoln, NE, University of Nebraska Press, 1973.
- *Marlowe, Christopher (1962). Bevington, David; Rasmussen, Eric (eds.). Doctor Faustus, A- and B-texts (1604, 1616). Manchester: U of Manchester P. pp. 72–73. ISBN 9780719016431.*
    - *The Tragical History of Doctor Faustus From the Quarto of 1604 by Christopher Marlowe* at Project Gutenberg
    - *The Tragical History of Doctor Faustus From the Quarto of 1616 by Christopher Marlowe* at Project Gutenberg
    - Louis Ule, *A Concordance to the Works of Christopher Marlowe*, Georg Olms Verlag, Hildesheim-New York, 1979, pp. 101–184.
    - *Doctor Faustus* at the Internet Broadway Database

Notes

UNIT-XIII SCHOOL FOR SCANDAL SHERIDAN

STRUCTURE

13. INTRODUCTION

Richard Brinsley Sheridan was the best playwright of eighteenth century England, a time of great actors rather than great playwrights. Judged on theatrical rather than strictly literary merit, Sheridan also ranks with the best English writers of comedy: William Shakespeare, Ben Jonson, William Congreve, Oscar Wilde, George Bernard Shaw. Until the era of Wilde and Shaw, only Shakespeare's plays had held the stage better than Sheridan's.

Of Sheridan's plays, *The School for Scandal*, a comedy of manners, is universally acclaimed as his masterpiece. Also applauded are *The Rivals*, another comedy of manners; *The Duenna*, a comic opera; and *The Critic*, a burlesque. The two comedies of manners have fared better over time than have the two more specialized works, perhaps because their attractions are apparent even in printed form and perhaps because changes of taste have gone against the specialized works. The topical allusions in *The Critic* are mostly lost on modern audiences, and *The Duenna* affronts modern sensibilities with episodes of anti-Catholicism and anti-Semitism. In Sheridan's own opinion, his best piece of work was act 1 of *The Critic*.

In recent times, Sheridan's reputation has waned: His "artificial" comedies lack the high seriousness that the modern age demands. Yet the basis of his appeal remains: effective theater embodied in smooth traditional plots, stock characters fleshed out by Sheridan's observations of his time, and some of the wittiest dialogue ever written. Sheridan has never been known

for the originality of his plots and characters, some of which can be traced through Shakespeare and Jonson all the way back to Roman comedy, but—like Shakespeare and Jonson—he had the assimilative genius to transform the old into something lively and new. Revolving around a trickery motif, chronicling the age-old battles of the sexes or the generations, culminating in a marriage or marriages, his plots still entertain with their well-paced intrigues and discoveries. Onto the old stocks he grafted such memorable characters as Mrs. Malaprop, Joseph Surface, Lady Teazle, and Sir Fretful Plagiary. One reason why Sheridan does not seem dated is his language, a distinctly modern prose idiom, supple, utilitarian, informal, expressing the hopeful coherence of the early modern era.

Sheridan's achievement is even more impressive when one considers that he wrote all of his plays (except for the adaptation of *Pizarro*) during a period of five years when he was in his mid-twenties and during a period of severe restrictions on the theater. The upper-and upper-middle-class establishment controlled the theater with an iron grip through limitations on the number of theaters, official censorship, and the unofficial censorship of its tastes.

13.1 ANTI-SENTIMENTAL COMEDY

The sentimental comedy of 18th century was, in fact, reaction against the comedy of manners which had been voyage during the restoration period. It appeals especially to our feeling of sorrow, pity, compassionate sympathy.

Anti-sentimental comedy is reaction against sentimental comedy.

The sentimental comedy did not last language. The sentimental soon degenerated into sentimentality. The aim of writers of the comedy of manners was to make fun of pious and holy character. Middle class mortality was ridiculed and the writers of the schools made attempts to bring virtue and virtuous characters, under the withering scorn their cynical attitude towards morality.

Anti-Sentimental Comedy….

Anti-Sentimental comedy is reaction against sentimental comedy . The comedy of humor which goldsmith and Sheridan cultivate in eighteen century was the reaction against the sentimental comedy of clibber, Steele, Kelly. Goldsmith opposed sentimental comedy because it place of laughter and humors.

So, this way there is new and success output in Anti-Sentimental comedy, it takes old forms of comedy , comedy of manner , which is also called, generally for Anti-Sentimental Comedy.

Notes

Anti-Sentimental Comedy is going to old forms, it is a low force, situational humor . it is high polished in restoration comedy.

" Anti-Sentimental Comedy is one that does not use emotions to evoke reflection in an audience . instead of an Anti-Sentimental comedy will use cynicism to achieve it's message."

Anti-Sentimental Comedy is comedy of manners less the vulgarity and the profanity. We know that it deals with the relation and intrigues and many more things.

Characteristics of Anti-Sentimental Comedy…

- Amusing intrigues and situations
- Satirical comedy and Irony
- Marriage for Love and Marriage for Money
- Wit of Language and verbal dialogue
- Farce and disguise
- Emotions have boundaries

Generally the Anti-Sentimental comedy deals with the , and it is always focus on major character as lover. And it is divided into subplot like the dramatic way and the relations with the pathos.

The School for scandal

Lady Sneerwell, who in her youth was the target of slander, has set her life upon a course to reduce the reputations of other women to the level of her own. Aided by her intimate, Snake, she intrigues to involve the Teazles in scandal, to bring Joseph Surface's true character to light, to wreck the love between Charles and Maria, and to gain Charles for herself along with Sir Oliver's fortune. To her the world consists of nothing but scandal and scandalous intrigues, and she does her best to make her vision a reality. She is not successful, however, when she abuses Charles Surface to Sir Peter Teazle's ward Maria, who refuses to listen to her. Instead, Maria trustingly confides in Lady Candour, whose defense of a reputation ensures its complete annihilation.

Sometimes Sir Peter Teazle ponders the wisdom of his marriage to Lady Teazle, doubting the judgment of an old bachelor in marrying a young wife. Lady Teazle is a country-bred girl who is enjoying London life extravagantly and to the full. Sir Oliver Surface is concerned about his two nephews, his problem being the disposal of his great fortune. Sir Oliver has been abroad for the past fifteen years and feels that he does not know his

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nephews' real natures; he hopes by some stratagem to catch them unawares and thus be able to test their characters.

One day, Sir Peter and Lady Teazle quarrel because Sir Peter violently objects to her attendance at the home of Lady Sneerwell. Lady Teazle accuses Sir Peter of wishing to deprive her of all freedom and reminds him that he has promised to go to Lady Sneerwell's with her. He retorts that he will do so for only one reason, to look after his own character. When they arrive, Lady Sneerwell's rooms are full of people uttering libelous remarks about their enemies and saying even worse things about their friends. Sir Peter escapes as soon as possible.

When the rest of Lady Sneerwell's guests retire to the card room, leaving Maria and Joseph alone, Joseph once more presses his suit. He insinuates that Maria is in love with Charles and is thus running counter to Sir Peter's wishes. Lady Teazle walks in just as Joseph is on his knees avowing his honest love. Surprised, Lady Teazle tells Maria that she is wanted in the next room. After Maria leaves, Lady Teazle asks Joseph for an explanation of what she has seen, and he tells her that he was pleading with Maria not to tell Sir Peter of his tender concern for Lady Teazle.

Sir Oliver consults Rowley, Sir Peter's shrewd and observing servant, in an attempt to learn more about his nephews' characters. Rowley himself believes that Joseph does not have as good a character as his reputation seems to indicate and that Charles has a better one. Sir Oliver also consults Sir Peter, who declares that he is ready to stake his life on Joseph's honor. He is much put out, therefore, when Maria once more refuses to marry Joseph.

Sir Peter, Sir Oliver, and Rowley plan to test the worthiness of the nephews. Charles is, as usual, in dire need of money, and Sir Oliver arranges to accompany a moneylender who is going to see Charles; Sir Oliver will claim to be Mr. Premium, a man who can supply the money that Charles needs. When they arrive at Charles's lodging, a drinking party is in progress, and some of the guests are playing games of dice. Sir Oliver is not at all impressed with Trip, Charles's footman, who gives himself the airs of a fashionable man-about-town.

Upon investigating, Sir Oliver discovers that Charles has, with the exception only of the portraits of his ancestors, turned all of his inherited possessions into cash. Convinced that Charles is a scamp, Sir Oliver, still calling himself Premium, agrees to buy the paintings, and he purchases each picture as presented except his own portrait, which Charles will not sell for any amount of money. Sir Oliver is pleased by this fact and on that ground discounts Charles's reputation for extravagance. Charles receives a draft for eight hundred pounds for the portraits and immediately sends one

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hundred pounds to Mr. Stanley, a poor relation whose financial circumstances are even worse than his own.

During an assignation between Joseph Surface and Lady Teazle in Joseph's library, Joseph advises her to give her husband grounds for jealousy rather than to suffer his jealousy without cause. He argues that to save her reputation she must ruin it and that he is the man best able to help her. Lady Teazle considers such a doctrine very odd.

While they are talking, Sir Peter arrives unexpectedly, and Lady Teazle hides behind the screen that Joseph orders placed against the window. Joseph then pretends to be reading when Sir Peter walks in. Sir Peter has called to inform Joseph of his suspicions that Lady Teazle is having an affair with Charles; Sir Peter also shows Joseph two deeds he has brought with him, one settling eight hundred pounds a year on Lady Teazle for her independent use, the other giving her the bulk of his fortune at his death. Joseph's dissimulation before Sir Peter and Sir Peter's generosity to her are not lost on Lady Teazle. When Sir Peter begins to discuss Joseph's desire to wed Maria, Lady Teazle realizes that Joseph has been deceiving her.

Below stairs, Charles inopportunely demands entrance to the house to see his brother. Not wishing to see Charles, Sir Peter asks Joseph where he can hide. Sir Peter catches a glimpse of a petticoat behind the screen, but Joseph assures him that the woman behind the screen is only a French milliner who plagues him. Sir Peter hides in a closet, and Lady Teazle remains in her hiding place behind the screen.

When Charles comes in, he and Joseph discuss Lady Teazle and Sir Peter's suspicion that Charles is her lover. Charles mentions that he believes Joseph to be her favorite and recounts all the little incidents that lead him to think so. Embarrassed by this turn in the conversation, Joseph interrupts to say that Sir Peter is within hearing. Placed in a difficult position, Charles explains to Sir Peter that he has merely been playing a joke on Joseph. Sir Peter knows a good joke on Joseph, too, he says: Joseph is having an affair with a milliner. Charles decides that he wants to have a look at the milliner and pulls down the screen, revealing Lady Teazle. Joseph is undone because Lady Teazle refuses to agree with any of the excuses he makes. She angrily informs her husband of the whole nature of Joseph's intentions and departs. Sir Peter follows her, leaving Joseph to his own conscience.

Sir Oliver, masquerading as Mr. Stanley and badly in need of assistance, gains admittance to Joseph's apartment. Joseph refuses to help Mr. Stanley, saying that he receives very little money from Sir Oliver and claiming that he has advanced all his funds to Charles. After Sir Oliver leaves, Rowley, who is a party to the whole scheme, comes to tell Joseph that Sir Oliver has arrived in town.

Sir Oliver goes again to see Joseph. Still believing that his uncle is Mr. Stanley, Joseph is showing him out just as Charles enters. Charles, surprised to see the man he knows as Mr. Premium in his brother's apartment, also insists that he leave, but at that moment Sir Peter Teazle arrives and addresses Sir Oliver by his right name. Both Sir Oliver and Sir sPeter are now aware of Joseph's real character. Charles, promising to try to reform, gets Maria and his uncle's inheritance as well. Lady Sneerwell is exposed by Snake, who is paid double to speak the truth, and Lady Teazle returns her diploma to the School for Scandal, of which Lady Sneerwell is president. Everyone is happy except Lady Sneerwell and Joseph Surface.

To wind up….

Anti-Sentimental comedy this forms is becomes popular with the comedies that were presented by oliver goldsmith 's she stoops to conquer and Richard Brinsley sheridan's The Rival and school for scandal it is kind of comedy representing complex and sophisticated code of behavior current in fashionable circle of society.

13.2 SHERIDAN'S LIFE AND WORKS

Richard Brinsley Sheridan was born in Dublin on 30th October 1751. Sheridan's parents moved to London, and in 1762, he was sent to Harrow School. After six years at Harrow, he went to live with his father in Bath who had found employment there as an elocution teacher.

In March 1772, Sheridan eloped to France with a young woman called Elizabeth Linley. A marriage ceremony was carried out at Calais but soon afterwards the couple were
caught by the girl's father. As a result of this behaviour, Sheridan was challenged to a duel. The fight took place on 2nd July 1772, during which Sheridan was seriously wounded. However, Sheridan recovered and after qualifying as a lawyer, Mr. Linley gave permission for the couple to marry. Sheridan began writing plays, and on 17th January 1775, the Covent Garden Theatre produced his comedy *The Rivals*. After a poor reception it was withdrawn. A revised version appeared soon after and it eventually become one of Britain's most popular comedies. Two other plays by Sheridan, *St. Patrick's Day* and *The Duenna*, were also successfully produced at the Covent Garden Theatre. In 1776, Sheridan joined with his father-in-law to purchase the Drury Lane Theatre for £35,000. The following year, he produced his most popular comedy, *The School for Scandal*.

In 1776, Sheridan met Charles Fox, the leader of the Radical Whigs in the House of

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Commons. Sheridan now decided to abandon his writing in favour of a political career. On 12th September 1780, Sheridan became MP for Stafford. Sheridan was a frequent speaker in the House of Commons and soon obtained a reputation as one of the best orators in Britain. Sheridan was a strong critic of Lord North's American policy and supported the resistance of the colonists. Congress was so grateful for Sheridan's support that he was offered a reward of £20,000. Under attack for disloyalty to his country, Sheridan decided not to accept the gift.

In 1782 the Marquis of Rockingham appointed Sheridan as his Under-Secretary for Foreign Affairs. The following year, he served in the coalition ministry headed by William Pitt. Sheridan retained his radical political beliefs, and in 1794, defended the French Revolution against its critics in the House of Commons. Despite his disapproval of some aspects of the new regime, Sheridan argued that the French people had the right to form their own form of government without outside interference. Sheridan was also a strong supporter of an uncensored press and argued strenuously against attempts to use the libel laws to prevent criticism of the government. In 1798, he argued: "The press should be unfettered, that its freedom should be, as indeed it was, commensurate with the freedom of the people and the well-being of a virtuous State; on that account even one hundred libels had better be ushered into the world than one prosecution be instituted which might endanger the liberty of the press of this country."

Sheridan opposed the Act of Union with Ireland and lost office when Henry Addington replaced William Pitt as Prime Minister. Sheridan refused Addington's offer of a peerage in return for supporting the Tories with the words that he had "an unpurchasable mind". Sheridan remained a devoted follower of Charles Fox, until his death in 1806.

In 1806, Sheridan returned to the government as treasurer of the navy. However, he was defeated in the general election of 1807, but soon afterwards found a seat at Ilchester. In 1812, Sheridan attempted to win his old seat of Stafford, but unable to raise the money to pay the normal fee of five guineas per voter, he was defeated. Sheridan had serious financial problems, and in August, 1813 was arrested for debt. Sheridan was only released when his wealthy friend, Samuel Whitbread handed over the sum required. Richard Brinsley Sheridan died in abject poverty on 7th July 1816.

13.3 CHARACTERS

Notes

The School for Scandal Characters

Character	**Description**
Sir Peter Teazle	Sir Peter Teazle is a wealthy gentleman who has recently married a much younger woman. Sir Peter does seem to genuinely love his wife, but he wishes she would show that she returns his feeling more often.
Lady Teazle	Lady Teazle is the young wife of Sir Peter Teazle. Pert and vivacious, she quarrels often with her husband. She is determined that her country upbringing will not stand in the way of her new incarnation as a sophisticated lady of fashion.
Sir Oliver Surface	Sir Oliver Surface is a wealthy gentleman who has just returned to Britain from a lengthy stay in the East Indies. He is the uncle of Joseph and Charles Surface.
Joseph Surface	Joseph Surface is the nephew of Sir Oliver Surface and a close associate of Lady Sneerwell.
Charles Surface	Charles Surface, a young London man about town, is the younger brother of Joseph Surface and the nephew of Sir Oliver.

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Lady Sneerwell	Lady Sneerwell is a wealthy aging socialite who serves as the nerve center and hub of the "school for scandal."
Sir Benjamin Backbite	Sir Benjamin Backbite is a pompous, gossipy young gentleman who pays court to Maria, usually with his evil-tongued uncle Crabtree in tow.
Sir Harry Bumper	Sir Harry Bumper is one of Charles Surface's drinking and gambling companions. In Act 3, Scene 3 he delivers a song in praise of debauchery. His surname means "a glass filled to the brim" and also a toast made with an alcoholic beverage.
Mrs. Candour	Mrs. Candour is one of the members of Lady Sneerwell's "school for scandal." She is especially notable for her moralistic disclaimers: she affects to despise gossip, but she actually revels in it. In an example of verbal irony, *candour* is the British spelling for *candor*, meaning honesty or openness.
Careless	Careless is one of Charles Surface's companions. As his name implies, he is devoted to dissipation and extravagance.
Crabtree	Crabtree is the ill-natured uncle of Sir Benjamin Backbite. He is something of a toady or sycophant, perpetually touting his vacuous nephew's cleverness and wit.

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First Gentleman	The First Gentleman is an associate or hanger-on of Charles Surface who appears in Act 3, Scene 3.
Second Gentleman	The Second Gentleman is another companion of Charles Surface.
Maria	Maria is the young ward of Sir Peter Teazle. She attracts the courtship and admiration of both Charles Surface and his brother Joseph, though her affections lie with Charles.
Moses	Moses is a London moneylender. He plays an important role in the comedy because he arranges Sir Oliver Surface's disguise as "Mr. Premium."
Rowley	Rowley is the former steward to the (now deceased) father of Joseph and Charles Surface. He predicts Charles's reformation to the young man's uncle, Sir Oliver Surface.
Snake	Snake is the secretary of Lady Sneerwell. He is especially active in Sneerwell's campaigns to slander and smear others.
Trip	Trip is the uppity, almost insolent servant of Charles Surface. His name plays on the meanings "nimble" and "to fall" or "to err."

13.4 CHARACTER ANALYSIS

The School for Scandal Character Analysis

Sir Peter Teazle

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Despite his eccentricities, Sir Peter Teazle seems generally respected. He has, for example, been appointed Maria's guardian, and he served as a mentor to Joseph and Charles Surface after the death of their father, who was Sir Peter's good friend. He also enjoys a close friendship with Sir Oliver Surface, the young men's uncle. He is both conventional and eccentric, immersed in petty quarrels with his lighthearted, flirtatious young wife. As the couple's name suggests, the Teazles often irritate and grate on each other. But Sir Peter does seem to love Lady Teazle. What sets Sir Peter apart from most of the other characters is his disapproval of Lady Sneerwell's scandalmongering group.

Lady Teazle

Lady Teazle is the most dynamic character in the play since she undergoes a major change. Presented at first as coquettish and flippant, she begins the play as an enthusiastic participant in Lady Sneerwell's gossipy circle. She even entertains the possibility of an affair with Joseph Surface in order to spite her irritable husband. However, when she is unmasked at the end of Act 4, Scene 3, Lady Teazle denounces hypocrisy and rejoins her husband.

Sir Oliver Surface

Sir Oliver Surface is a jolly but hard-driving businessman who defies convention in many respects but is still shown to harbor a certain vanity. After returning from a long trip to the East Indies, he hears rumors about his nephews. Sir Oliver decides to test them to find out if Charles Surface is extravagant and dissipated and if Joseph Surface is prudent and virtuous. As one editor of the play has pointed out, all three characters with the name "Surface" are not what they seem. In Sir Oliver's case, the surname clearly refers to his impersonations, as he disguises himself—first as the moneylender Mr. Premium, and then as the poor family relation Mr. Stanley—to test his nephews.

Joseph Surface

Joseph Surface is in love with Maria, Sir Peter Teazle's ward, but his infatuation hinges not on affection but on her money. Joseph poses as a

prudent and modest person, and he is widely considered to be a perfect foil for his extravagant, wastrel younger brother, Charles. However, it is soon revealed that Joseph is a backstabber, a hypocrite, and something of a lecher. Joseph's high moment in the play is Act 4, Scene 3. In the scene he plays the role of a nimble double dealer, trying to juggle his money-driven attachment to Maria, his good standing with Sir Peter, and the chances of an affair with Lady Teazle.

Charles Surface

Charles Surface's penchants for drinking, gambling, and womanizing cause him to be perpetually short of funds, and he has run up large amounts of debt. His extravagances, in fact, are the talk of London. Charles and Maria are in love, but his lack of respectability has caused Sir Peter Teazle, Maria's guardian, to become increasingly unfavorable to any such match. Meanwhile, Lady Sneerwell is secretly in love with Charles. Like the other characters named "Surface" in the play, Charles Surface is not what he seems. In fact, his extravagant, dissipated exterior masks a kind and charitable heart. This dimension of his character, however, is only gradually revealed in the comedy. Charles's goodness is distinctly forecast by the character Rowley, who stoutly maintains Charles is capable of reform.

Lady Sneerwell

Petty envy, a taste for mischief, and revenge for an old, slanderous injury to her reputation cause Lady Sneerwell to plant scandalous stories in newspapers and magazines and to pass on whatever nasty rumors she can collect about prominent socialites. Her group of fellow gossipmongers includes Joseph Surface, Sir Benjamin Backbite, Crabtree, Snake, and, for a time, Lady Teazle. Although Lady Sneerwell is a stock character, or stereotype, she is both individualized and influential enough to justify her position as a major character in the play. Her dialogue with Snake in Act 1, Scene 1, for example, reveals Lady Sneerwell as both all too human, with her motives of revenge, and a "refined" practitioner of the art of gossip.

13.5 ACT WISE SUMMARY

Act 1

Lady Sneerwell confers with her assistant Mr. Snake. He reassures her he has copied and then submitted all the scandalous articles, or "paragraphs," to be published in the latest periodicals. Sneerwell's group of

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gossipmongers, or those who spread gossip, soon gathers. The group includes Joseph Surface, Mrs. Candour, Sir Benjamin Backbite, and Crabtree. Exchanging nasty news about prominent socialites is their only occupation. They are particularly severe on Joseph's spendthrift brother, Charles Surface, with whom the aging Lady Sneerwell is secretly in love. Maria, who is the object of Charles's romantic attention (as well as Joseph's), sweeps out of the room, repelled by the group's malice.
At Sir Peter Teazle's house, Sir Peter laments the end of bachelorhood. His new wife, a young woman from the country, is extravagant and stubborn, refusing to acknowledge his authority. Rowley acted formerly as a steward for Sir Peter's family. He informs Sir Peter that Sir Oliver Surface has just returned from a long sojourn in the East Indies.

Act 2

At Sir Peter's house, the Teazles quarrel about Lady Teazle's extravagant taste for costly luxuries. She tells her husband expenses are inevitable if a lady is to remain in fashion. She reminds him he has promised to accompany her on a visit to Lady Sneerwell.
At Lady Sneerwell's the group of gossips discuss women's excessive and inappropriate use of cosmetics. Lady Teazle joins in enthusiastically, while Sir Peter comments on the conversation. Joseph tries to press his courtship of Maria, but he is found in a compromising position by Lady Teazle.

Sir Oliver Surface arrives at Sir Peter's house and teases his old friend about the latter's recent marriage. When the talk turns to the character and reputation of Sir Oliver's two nephews, Joseph and Charles, Sir Oliver declares he intends to test both young men to find out their true nature.

Act 3

Sir Peter and Sir Oliver continue to discuss how the latter's nephews should be tested. With the help of Moses, a moneylender, they decide that Sir Oliver will impersonate a financier named Mr. Premium. He will agree to provide the extravagant Charles with funds at an exorbitant rate of interest. Lady Teazle enters. She and Sir Peter exchange pointed quips in another quarrel.

The disguised Sir Oliver makes his way with Moses to Charles Surface's house, where they are told by a cheeky servant named Trip that they must wait. Eventually Charles agrees to receive them. Charles, who is devoted to wine, women, and gambling, is surrounded by friends, including Careless, Sir Harry Bumper, and two gentlemen. After a preliminary conversation, Charles agrees to sell portraits of his ancestors and relations to "Premium" to raise the money he needs.

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Act 4

In the picture room, Charles places his family portraits on auction, with Careless playing the role of auctioneer. Charles refuses to sell only one picture: a portrait of Sir Oliver! Touched, Sir Oliver remarks in an aside that he forgives Charles for all his dissipation. Once the money has been handed over, Charles generously dispatches Rowley to give 100 pounds to a needy relative named Stanley.

Joseph Surface prepares for an assignation, or romantic meeting, with Lady Teazle at the library of his house—ostensibly to evaluate Joseph's book collection. When she appears, she complains of Sir Peter's suspicions of her. Joseph replies that if she will give him grounds for suspicion, he will deserve his own distress. Before the two can finish their talk, however, the servant announces the arrival of Sir Peter himself. Improvising quickly, Lady Teazle hides behind a screen. In a conversation, Sir Peter confides to Joseph that he harbors suspicions about his wife's behavior with Joseph's brother Charles. Joseph is the soul of rectitude, but he panics when Charles is announced as a visitor and Sir Peter wants to hide behind the screen. He glimpses a petticoat, but Joseph makes up an excuse, saying that a "little French milliner" has come to visit, and Sir Peter hides in a closet instead.

The scene's confusion is compounded when Lady Sneerwell's arrival is announced. This is too much for Joseph, who races off to deal with the latest crisis. Charles throws down the screen to reveal Lady Teazle. Joseph reenters and lamely excuses himself, but Lady Teazle disavows his explanations and Sir Peter denounces him as a villain.

Act 5

It remains for Sir Oliver, this time disguised as the poor relation Stanley, to test Joseph's true character. In an amusing scene, Joseph is shown to be a dissembler, or a person pretending to be something he is not, as well as a hypocrite. He refuses to be charitable to Stanley and speaks maliciously of his uncle Oliver as well.

Lady Sneerwell's gossip circle energetically debate what actually happened in Joseph's library. Some claim it was Charles who behaved improperly, and some blame Joseph. Some of the gossips assert that a duel was fought, but they disagree over the weapons—swords or pistols. Sir Peter himself soon appears, unwounded but indignant. He demands that the gossipmongers leave his house. On Rowley's recommendation, he agrees to a reconciliation with Lady Teazle.

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In the play's final scene, set at Joseph Surface's library, Lady Sneerwell and Joseph glumly discuss their machinations regarding Sir Peter, Charles, and Maria. In an amusing jumble of mistaken identities, Charles and Joseph wrongly identify their own uncle as Premium and as Stanley. Charles apologizes to Sir Oliver for his disrespectful treatment of the family portraits. Snake is unmasked as a liar and a forger. Charles becomes engaged to Maria, and the play ends on a happy note.

13.6SUMMARY

The School for Scandal Summary

The School for Scandal begins in the dressing room of Lady Sneerwell, a wealthy widow with a penchant for plotting and spreading rumors. Lady Sneerwell has hired Snake to forge letters for her and place false stories in the gossip columns. They discuss her plot to stop Charles Surface, whom she loves, from becoming engaged to the heiress Maria. Lady Sneerwell is conspiring with Charles's older brother Joseph, who has a reputation for goodness, but is really a selfish hypocrite and liar, and who wants to marry Maria for her money. Snake departs and a group of gossipmongers, including Joseph, Mrs. Candour, Sir Benjamin Backbite, and Mr. Crabtree congregate at Lady Sneerwell's house. Maria is also there, but she rushes from the room in distress when the others gossip about Charles's enormous debts and financial misfortunes.

The next scene introduces Sir Peter Teazle and his confidante Mr. Rowley. Sir Peter has lived all his life as a bachelor, but seven months ago married a much younger woman. He and Lady Teazle fight all the time and Sir Peter is sure his wife is always to blame. He complains of the bad influence that Lady Sneerwell has on his wife. He is also upset because Maria, who is his ward, does not want to marry Joseph. Sir Peter, who served for some time as a guardian to the Surface brothers, is convinced that Joseph is an exemplary young man with strong morals, and he believes that Charles is not only badly behaved, but also bad deep down. Rowley disagrees: he thinks Charles is wild, but will grow up into a good man. Rowley delivers the news that Sir Peter's old friend Sir Oliver Surface has arrived back in England after sixteen years in the East Indies.

The second act begins with a quarrel between the Teazles in their home. Lady Teazle wants large sums of money to buy luxury goods. Sir Peter reminds her that she grew up simply and lived with none of the things she now says she needs. Lady Teazle says she remembers that boring life well. After his wife leaves, Sir Peter marvels at how attractive she is when she argues with him.

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At Lady Sneerwell's the gossipmongers (now including the Teazles) are laughing at their acquaintances' appearances and misfortunes. Maria and Sir Peter find this gossip appalling, while Lady Teazle joins in with the others in making jokes at others' expenses. Away from the others, Joseph tries to convince Maria to consider him as a potential husband, but she refuses. Although she says she knows from all she has heard that Charles is not fit to marry her, she will not consider marrying his brother. Lady Teazle, who has been considering taking Joseph as a lover, enters the room to find Joseph on his knees in front of Maria. He makes an excuse and, after Lady Teazle sends Maria from the room, begins to try to seduce Lady Teazle, but she is not sure whether to trust his explanation of what she saw.

Rowley brings Sir Oliver to see Sir Peter's house. They rejoice at being reunited, and Sir Peter gives Sir Oliver his impressions of the Joseph and Charles (who are his nephews and potential heirs). Sir Oliver thinks that the description of Joseph that Sir Peter gives is too good to be true.

Sir Oliver hatches a plot to test his nephews' characters and choose an heir. When Sir Oliver left the country Charles and Joseph were too young to now remember what he looks like, and Sir Oliver plans to use this fact to test them. He plans to go to Charles disguised as a moneylender named "Mr. Premium," to see how extravagant Charles really is. To test Joseph's alleged morality, he plans to visit his older nephew in the guise of a poor relative who needs charity named "Mr. Stanley."

Rowley introduces Sir Oliver to Moses, a Jewish moneylender who will accompany him to see Charles, and the two men leave to call on Charles. Left alone, Sir Peter immediately gets into an argument with Maria, who says she will not obey his command to marry Joseph. Maria runs from the room and Lady Teazle enters. Sir Peter proposes that they should stop their quarrelling and his wife agrees, but when he tells her that she was always the one to start their fights in the past, they begin to fight again. Sir Peter accuses Lady Teazle of having an affair with Charles Surface, a rumor that Snake and Lady Sneerwell have been spreading. She indignantly denies this and leaves. Sir Peter is infuriated, especially because Lady Teazle never loses her temper when they fight.

Sir Oliver, pretending to be Mr. Premium, arrives with Moses at Charles's house, where Charles is drinking and playing cards with friends. Charles appeals to Mr. Premium for money, explaining that although he has sold off all his property, he expects to be the heir of the fabulously wealthy Sir Oliver. Charles suggests that Mr. Premium can collect the debt when Sir Oliver dies. Mr. Premium presses Charles for other collateral, and Charles suggests that he can sell him the family portraits. Inwardly, Sir Oliver is shocked at the disrespect this shows to family tradition, but he bids for the

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portraits in an auction. As the auction nears its end, Sir Oliver asks if Charles will sell him a specific portrait. Charles refuses, saying that it is the portrait of his generous benefactor Sir Oliver. Touched, Sir Oliver inwardly forgives Charles for being so extravagant.

In the next scene, Lady Teazle arrives late for a date with Joseph at his house. She complains about her fights with Sir Peter, but is still unsure whether she wants to commit adultery with Joseph. Sir Peter arrives and, terrified of being discovered, Lady Teazle hides behind a screen in Joseph's room as Sir Peter makes his way up the stairs. Sir Peter confides in Joseph that he is worried his wife is having an affair with Charles, but that he plans to soon give her financial independence from him, which he hopes will ease their fights. Sir Peter begins to talk to Joseph about his desire to marry Maria, but Joseph tries to stop him, not wanting Lady Teazle to learn that he is courting Maria too. At that moment, Charles arrives. Sir Peter says he will eavesdrop on the brothers to discover the truth about Charles and his wife. Sir Peter tries to hide behind the screen, but Joseph stops him, explaining that he already has a lover hiding there. Sir Peter hides in a closet instead. Charles enters and Joseph asks him about Lady Teazle. Charles denies any involvement with Lady Teazle and begins to say that he believed Joseph and Lady Teazle were the ones having the affair. Joseph stops Charles by telling him Sir Peter is listening. Sir Peter comes out and tells Charles he is very relieved. Joseph leaves the room for a moment and Sir Peter tells Charles that his brother has a woman hidden in the room. As Joseph returns to the room, the screen is pulled down to reveal Lady Teazle. Although Joseph tries to explain Lady Teazle's presence there, Lady Teazle tells her husband the truth: she was considering having an affair with Joseph, who she now understands is a liar and hypocrite. She says that, even if she had not been discovered, she would have changed her treatment of Sir Peter after hearing how kindly he spoke about her.

Soon after the Teazles leave, Joseph is visited by Sir Oliver, who pretends to be a poor relative named Mr. Stanley. Joseph speaks politely and eloquently about charity, but he tells Mr. Stanley that he has no money to give and that the rumors that his uncle sends him large sums of money are false. Under his breath, Sir Oliver says that Charles will be his heir. After Sir Oliver leaves, Rowley arrives to tell Joseph that his uncle has returned from the Indies and that he will bring him to Joseph's house soon to see him. Joseph curses the bad timing of his uncle's arrival.

At Sir Peter's house, the gossipmongers have gathered to try to find out what really happened between the Teazles. The servant refuses them entry so they stand in an anteroom arguing about what the real story is. Some believe that Sir Peter caught Lady Teazle with Charles, while others allege that it was Joseph. They also report that Sir Peter was wounded in a duel

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fought with the wife-stealing Surface brother, but there is no consensus about whether swords or pistols were used in the fight. Sir Peter then walks in unharmed and shouts for the ridiculous gossips to leave his house. Rowley and Sir Oliver arrive to tell Sir Peter to come to Joseph's house for the meeting between the Surface brothers and Sir Oliver. Rowley pleads Lady Teazle's case, saying that he spoke to her and she feels terrible for the pain and embarrassment she caused him. Upon Rowley's urging, Sir Peter decides to reconcile with Lady Teazle.

At Joseph's house, Lady Sneerwell complains that Joseph ruined her chance to disrupt Charles and Maria's engagement by getting caught pursuing Lady Teazle. Joseph tells Lady Sneerwell she may still have a chance with Charles because Snake has forged letters that suggest Charles has pledged to marry Lady Sneerwell, which should also ruin Charles's chances with Maria. Sir Oliver and Charles arrive, and Lady Sneerwell hides in the next room. The brothers wish to make a good impression on Sir Oliver and try to force the man they believe to be Mr. Premium or Mr. Stanley from the room, fearing what he will say to their uncle about their behavior.

Sir Peter, Lady Teazle, Rowley, and Maria arrive, and the Teazles reveal to the Surface brothers that the man they are throwing out of the house *is* their Uncle Oliver. Joseph tries to make excuses for his behavior, but Charles only apologizes for having disrespected the family by selling the portraits. Sir Oliver tells Charles he forgives him everything and Joseph that he sees through his hypocrisy. Lady Teazle suggests that Charles may also be interested in gaining Maria's forgiveness, but Maria says that she knows he is already engaged to another. Charles is dumbfounded. Lady Sneerwell emerges from hiding to claim that Charles is engaged to her, but Rowley summons Snake, who reveals that he was paid to forge letters for Lady Sneerwell, but paid double to reveal the truth to Rowley. Lady Sneerwell storms from the room in frustration and Joseph follows. The play ends with an engagement between Maria and Charles, who will be his uncle's sole heir.

13.7CHECK YOUR PROGRESS

1. When was the school for scandal written?
   1777

   The **School for Scandal** is a play, a comedy, **written** by Richard Brinsley Sheridan. It was first performed in London at Drury Lane Theatre on 8 May 1777.
2. Who wrote the epilogue to The School for Scandal?
   Richard Brinsley Sheridan

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Richard Brinsley Sheridan (1751–1816). The School for Scandal.

3. What is the theme of school for scandal?
   Since The **School for Scandal**, as a comedy of manners, focuses on the lives and flaws of upper-class people, it is fitting that money or wealth is a strong **theme** in the play
4. How many acts are in school for scandal?
   five acts

The **School for Scandal**. The **School for Scandal**, comedy in five **acts** by Richard Brinsley Sheridan, performed in 1777 and published in 1780.

13.8 END EXERCISES

1. Which character in the play do you most admire? Explain your answer.
2. Which character do you least admire. Explain your answer.
3. In an essay, compare and contrast *The School for Scandal* with a modern situation comedy (film or TV program).
4. In an essay, discuss the similarities between *The School for Scandal* and another comedy of manners, *She Stoops to Conquer*.
5. In your opinion, why is Lady Sneerwell attracted to Charles Surface?
6. Which role in the play do you think poses the greatest challenge for an actor? Explain your answer.
7. Write an expository essay informing readers of what a typical English theatre was like in the late 1700's.
8. Write an essay focusing on the appetite for stories of scandal in present-day England and America. Include in your essay a discussion of tabloid newspapers and television programs that serve scandal as their main course.
9. Write a psychological profile of Mrs. Candour. Use dialogue from the play—as well as book and Internet research—to support your thesis.
10. Sir Peter Teazle is at least twice the age of his wife. Why did she marry him?

13.9 SUGGESTED READINGS

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- *Klingberg, Frank J.; Hustvedt, Sigurd B., eds. (1944), The Warning Drum. The British Home Front Faces Napoleon. Broadsides of 1803, University of California Press*
- *Taylor, David Francis (2012), Theatres of Opposition: Empire, Revolution, and Richard Brinsley Sheridan, Oxford University Press*
- *Richard Brinsley Sheridan profile, TheatreHistory.com, retrieved 2 March 2008*
  - Works by Richard Brinsley Sheridan at Project Gutenberg
  - Works by Richard Brinsley Sheridan (illustrator) at Faded Page (Canada)
  - Works by or about Richard Brinsley Sheridan at Internet Archive

UNIT-XIV THE VICAR OF WAKEFIELD OLIVER GOLDSMITH

Structure

14. INTRODUCTION

Oliver Goldsmith, one of the most popular 18th century English writers, lived a fascinating life of contradictions, between his unquestionable brilliance and self-destructive tendencies.

Many details of Goldsmith's life are not precisely known, partially because he seems to have frequently lied to his official biographer, about details as innocuous as his birth year or as significant as his lineage. And yet this fact tells us as much about Goldsmith's life and character as any other detail.

Goldsmith was born sometime between 1728 and 1731 to a poor Irish family. He was one of seven children, and his father was a county vicar. When Goldsmith was still young, his father's death forced him to rely on a wealthy uncle for support. In his early days, he was frequently bullied because of facial disfigurement caused by smallpox. Goldsmith never bothered to hide his Irish origins, even maintaining his brogue despite the fact that it would have been considered low-class once he later settled in London amongst more esteemed company. His relationship with his mother was always a complicated one, and he later grew estranged from her.

He was always noted for his intelligence, and earned a Bachelor of Arts at Trinity College, Dublin in 1750. While there, he participated in a student riot and was publicly admonished for his role. Despite a strong acumen for literary work, Goldsmith was unable to settle on a career for a long time, flittering between the church, law, and education. In 1752, he began to study medicine in Edinburgh. Though there is no evidence that he ever

completed his course of study, he did later practice medicine, and in fact referred to himself as Dr. Goldsmith throughout his career.

Notes

Goldsmith traveled for many years, until settling in London in 1756. It was here that he finally turned to literature, and his career took off. Though he made a lucrative living through writing history books and literary journals, Goldsmith also lived a free-wheeling life of gambling and generous extravagance that kept him in debt. Amongst his literary output in this period are contributions to Tobias Smollett's *Critical Review*, and *An Inquiry to the Present State of Polite Learning in Europe* (1759). His writing also appeared in *The Busy Body*, *The British Magazine*, and *The Lady's Magazine*. A year later, his "Chinese letters" were published in the *Public Ledger*; these were fictionalized letters in the style of Voltaire that presumed to be written by a Chinese mandarin visiting England.

It was during this time period that Dr. Samuel Johnson, one of England's most famous men of letters, became a great admirer of Goldsmith's work. He invited Goldsmith to join his exclusive Turk's Head Club, and through Johnson's patronage, Goldsmith began to publish his first master works, including the novel *The Vicar of Wakefield*. This novel, along with his masterful comic play *She Stoops to Conquer*, found great success, and remain his best-loved works. *Vicar* was particularly important since his advance earnings kept him out of a debtor's prison. During this period, Goldsmith also published his letters and *The Life of Richard Nash*.

He continued to write throughout the 1760's, overseeing several editions of *The Vicar of Wakefield* during that time. Goldsmith died suddenly on April 4, 1774, after suffering from a kidney disease that he refused to treat properly. It was an early death, but not entirely unexpected considering his lifestyle. His work *The Haunch of Venison* was published posthumously in 1776.

During his life, Goldsmith was equally known for his brilliance and for his insecurity. Always willing to act foolishly, he could come off as extremely generous and gregarious, or as conceited and pretentious. Some biographers see in him a constant contradiction between the high-class post he earned through talent and the low-class heritage he refused to totally eschew. In short, Oliver Goldsmith is one of the most contradictory of his day's canonical writers, a quality that helps very much to understand the complications inherent in his work.

14.1 OLIVER GOLDSMITH'S LIFE AND WORKS

Oliver Goldsmith, (born Nov. 10, 1730, Kilkenny West, County Westmeath, Ire.—died April 4, 1774, London), Anglo-Irish essayist, poet, novelist, dramatist, and eccentric, made famous by such works as the series of essays *The Citizen of the World, or, Letters from a Chinese Philosopher* (1762), the poem *The Deserted Village* (1770), the novel *The Vicar of Wakefield* (1766), and the play *She Stoops to Conquer* (1773).

Life

Goldsmith was the son of an Anglo-Irish clergyman, the Rev. Charles Goldsmith, curate in charge of Kilkenny West, County Westmeath. At about the time of his birth, the family moved into a substantial house at nearby Lissoy, where Oliver spent his childhood. Much has been recorded concerning his youth, his unhappy years as an undergraduate at Trinity College, Dublin, where he received the B.A. degree in February 1749, and his many misadventures before he left Ireland in the autumn of 1752 to study in the medical school at Edinburgh. His father was now dead, but several of his relations had undertaken to support him in his pursuit of a medical degree. Later on, in London, he came to be known as Dr. Goldsmith—Doctor being the courtesy title for one who held the Bachelor of Medicine—but he took no degree while at Edinburgh nor, so far as anyone knows, during the two-year period when, despite his meagre funds, which were eventually exhausted, he somehow managed to make his way through Europe. The first period of his life ended with his arrival in London, bedraggled and penniless, early in 1756.

Goldsmith's rise from total obscurity was a matter of only a few years. He worked as an apothecary's assistant, school usher, physician, and as a hack writer—reviewing, translating, and compiling. Much of his work was for Ralph Griffiths's *Monthly Review*. It remains amazing that this young Irish vagabond, unknown, uncouth, unlearned, and unreliable, was yet able within a few years to climb from obscurity to mix with aristocrats and the intellectual elite of London. Such a rise was possible because Goldsmith had one quality, soon noticed by booksellers and the public, that his fellow literary hacks did not possess—the gift of a graceful, lively, and readable style. His rise began with the *Enquiry into the Present State of Polite Learning in Europe* (1759), a minor work. Soon he emerged as an essayist, in *The Bee* and other periodicals, and above all in his *Chinese Letters.* These essays were first published in the journal *The Public Ledger* and were collected as The Citizen of the World in 1762. The same year brought his *Life of Richard Nash, of Bath, Esq.* Already Goldsmith was acquiring

those distinguished and often helpful friends whom he alternately annoyed and amused, shocked and charmed—Samuel Johnson, Sir Joshua Reynolds, Thomas Percy, David Garrick, Edmund Burke, and James Boswell. The obscure drudge of 1759 became in 1764 one of the nine founder-members of the famous Club, a select body, including Reynolds, Johnson, and Burke, which met weekly for supper and talk. Goldsmith could now afford to live more comfortably, but his extravagance continually ran him into debt, and he was forced to undertake more hack work. He thus produced histories of England and of ancient Rome and Greece, biographies, verse anthologies, translations, and works of popular science. These were mainly compilations of works by other authors, which Goldsmith then distilled and enlivened by his own gift for fine writing. Some of these makeshift compilations went on being reprinted well into the 19th century, however.

By 1762 Goldsmith had established himself as an essayist with his *Citizen of the World,* in which he used the device of satirizing Western society through the eyes of an Oriental visitor to London. By 1764 he had won a reputation as a poet with The Traveller, the first work to which he put his name. It embodied both his memories of tramping through Europe and his political ideas. In 1770 he confirmed that reputation with the more famous Deserted Village, which contains charming vignettes of rural life while denouncing the evictions of the country poor at the hands of wealthy landowners. In 1766 Goldsmith revealed himself as a novelist with The Vicar of Wakefield (written in 1762), a portrait of village life whose idealization of the countryside, sentimental moralizing, and melodramatic incidents are underlain by a sharp but good-natured irony. In 1768 Goldsmith turned to the theatre with *The Good Natur'd Man,* which was followed in 1773 by the much more effective She Stoops to Conquer, which was immediately successful. This play has outlived almost all other English-language comedies from the early 18th to the late 19th century by virtue of its broadly farcical horseplay and vivid, humorous characterizations.

During his last decade Goldsmith's conversational encounters with Johnson and others, his foolishness, and his wit were preserved in Boswell's Life of Samuel Johnson. Goldsmith eventually became deeply embroiled in mounting debts despite his considerable earnings as an author, though, and after a short illness in the spring of 1774 he died.

When Oliver Goldsmith died he had achieved eminence among the writers of his time as an essayist, a poet, and a dramatist. He was one "who left scarcely any kind of writing untouched and who touched nothing that he did not adorn"—such was the judgment expressed by his friend Dr.

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Johnson. His contemporaries were as one in their high regard for Goldsmith the writer, but they were of different minds concerning the man himself. He was, they all agreed, one of the oddest personalities of his time. Of established Anglo-Irish stock, he kept his brogue and his provincial manners in the midst of the sophisticated Londoners among whom he moved. His bearing was undistinguished, and he was unattractive physically—ugly, some called him—with ill-proportioned features and a pock-marked face. He was a poor manager of his own affairs and an inveterate gambler, wildly extravagant when in funds, generous sometimes beyond his means to people in distress. The graceful fluency with words that he commanded as a writer deserted him totally when he was in society—his conversational mishaps were memorable things. Instances were also cited of his incredible vanity, of his constant desire to be conspicuous in company, and of his envy of others' achievements. In the end what most impressed Goldsmith's contemporaries was the paradox he presented to the world: on the one hand the assured and polished literary artist, on the other the person notorious for his ineptitudes in and out of society. Again it was Johnson who summed up the common sentiment. "No man," he declared, "was more foolish when he had not a pen in his hand, or more wise when he had."

Goldsmith's success as a writer lay partly in the charm of personality emanated by his style—his affection for his characters, his mischievous irony, and his spontaneous interchange of gaiety and sadness. He was, as a writer, "natural, simple, affecting." It is by their human personalities that his novel and his plays succeed, not by any brilliance of plot, ideas, or language. In the poems again it is the characters that are remembered rather than the landscapes—the village parson, the village schoolmaster, the sharp, yet not unkindly portraits of Garrick and Burke. Goldsmith's poetry lives by its own special softening and mellowing of the traditional heroic couplet into simple melodies that are quite different in character from the solemn and sweeping lines of 18th-century blank verse. In his novel and plays Goldsmith helped to humanize his era's literary imagination, without growing sickly or mawkish. Goldsmith saw people, human situations, and indeed the human predicament from the comic point of view; he was a realist, something of a satirist, but in his final judgments unfailingly charitable

14.2 CHARACTERS

Dr. Primrose The vicar

The protagonist and narrator of the novel, the vicar is virtuous, intelligent, moral, and religious. Though he has great pride in his family, he does not

possess much worldly wisdom. He is often deceived by the appearances and behavior of those around him. He has a difficult time with the many misfortunes his family suffers, but learns the value of fortitude by the novel's end. He is sometimes referred to as Dr. Primrose.

Deborah

The vicar's wife, Deborah Primrose is smart and independent, but given over to vanity and pretensions to a higher social status. She is particularly prideful of her daughters.

George

The vicar's eldest son, George Primrose is an educated but naive young man. His journey into the wider world produces no great success, but does confirm his virtue and good character.

Olivia

The vicar's eldest daughter, Olivia Primrose is extremely vain, and concerned with her social status. Her reputation is nearly ruined through her relationship with Squire Thornhill, and she ends up consumed by guilt and resentment over it.

Sophia

The vicar's second eldest daughter, Sophia Primrose is less vapid than her sister is, but also cares for her social status. She falls in love with the (seemingly) penniless Mr. Burchell, who is impressed with her modesty and virtue.

Moses

The vicar's second eldest son, Moses Primrose is kind but gullible.

Dick

Dick Primrose is one of the vicar's two young sons.

Bill

Bill Primrose is one of the vicar's two young sons.

Mr. Burchell

Initially introduced as a handsome and intelligent, though penniless young man, Mr. Burchell is eventually revealed to be a disguise behind which Sir William Thornhill hides. Through this disguise, he and Sophia fall in love, and marry after he reveals his true identity.

Sir William Thornhill's reputation rests on his having led a profligate youth but having reformed. Indeed, Burchell's virtue and wisdom - which is doubted by the Primrose family after they suspect him of sabotaging their plans to send the girls to town - make sense when he finally reveals his true identity.

Squire Thornhill

The Primrose family's young, handsome, and roguish landlord, who tricks his way into the family's confidence and then seduces Olivia. It turns out that he has conned several women in this way, leaving them to work as prostitutes after having his way with them. Eventually, his plan to ensnare

the Wilmot fortune through marriage to Arabella is foiled. Nephew to Sir William Thornhill.

Ephraim Jenkinson

A scoundrel and a trickster, Jenkinson bilks the vicar and Moses out of their horses before later reforming to act as the vicar's confidante and assistant in prison. At this point, he reveals how much work he performs for Squire Thornhill, and is discovered to be young and attractive when not covered by disguise.

Solomon Flamborough

One of the Primrose's neighbors, Solomon is a friendly and honorable man.

the Miss Flamboroughs

Solomon Flamborough's two daughters, and neighbors to the Primrose family. They are slighted by the Primrose girls for being too low-class, despite their sweetness.

Arabella

George's fiancee at the beginning of the novel, Arabella Wilmot is elegant and modest. Even after she is fooled into accepting Squire Thornhill's marriage proposal later in the novel, she remains devoted to George. She is an heiress to a large fortune.

Mr. Wilmot

Arabella's father, who initially prevents the marriage between Arabella and George after being insulted by the vicar's opinions of marriage, and learning about the vicar's loss of fortune. Proud of his wealth and blustering, he later accepts George as an adequate son-in-law.

Mr. Arnold

The wealthy master of the house where the vicar has lunch after accepting the invitation of Mr. Arnold's butler, who is pretending to be the master. Mr. Arnold is also Arabella Wilmot's uncle.

Mrs. Arnold

Mrs. Arnold is Mr. Arnold's wife and Arabella's aunt.

Lady Blarney

Lady Blarney is one of the fashionable ladies the Squire brings to the Primrose family to impress them. She later turns out to be a disreputable and abandoned lady of the town.

Miss Carolina Wilelmina Amelia Skeggs

Miss Carolina Wilelmina Amelia Skeggs is one of the fashionable ladies the Squire brings to the Primrose family to impress them. She later turns out to be a disreputable and abandoned lady of the town.

Farmer Williams

Farmer Williams is a kind and amiable neighbor of the Primrose family. Knowing he has feelings for Olivia, Deborah uses him as leverage to push the Squire into proposing to her. After this scheme fails, Farmer Williams and Olivia are engaged until she runs away.

the butler

The Arnold family servant pretends to be Mr. Arnold himself, and invites the vicar to lunch at the house, where he reveals radical political opinions. When the vicar pleads for Mr. Arnold not to fire him, the butler acts as an ally to the vicar.

Sir William Thornhill

Sir William Thornhill is uncle to Squire Thornhill. He spends most of the novel disguised as Mr. Burchell. See "Mr. Burchell" for more information.

the chaplain

A friend of Squire Thornhill, the chaplain makes vague overtures to Sophia that alarm the vicar, but which Sophia resists in favor of Mr. Burchell.

the feeder

The feeder is one of Squire Thornhill's reprobate friends.

the hermit

The hermit is a character in the ballad that Mr. Burchell sings. In the song, the hermit is a lover who rediscovers the woman he left.

the gypsy

The gypsy passes the Primrose family one day, and tells the fortunes of Sophia and Olivia, convincing them that they will both marry about their station.

the company manager

The company manager of the acting company hires George as an actor, which helps him reunite with the vicar.

Mr. Cripse

Mr. Cripse is a veritable slave-driver, hiring poor English men to work as indentured servants overseas. George almost works for him, but thinks better of it.

Timothy Baxter

Timothy Baxter is one of Squire Thornhill's reprobate minions, and the man whom Ephraim Jenkinson fetches to testify to the squire's devious ways.

14.3 SUMMARY

The virtuous, prudent, and intelligent vicar of Wakefield lives happily his family, which consists of his wife Deborah, his sons George, Moses, Bill, and Dick, and his two daughters Olivia and Sophia. They live a cloistered and genteel life, and are preparing for the eldest son George to marry a lovely neighborhood girl, Miss Arabella Wilmot.

Unfortunately, Mr. Wilmot cancels the engagement after the vicar offends him in a philosophical argument about marriage, and after the vicar loses his fortune to a shady merchant who proved to be a thief. Now destitute, the family is forced to move to a more humble area.

In their new neighborhood, the vicar works as a curate and farmer. The family sends George, who had been educated at Oxford, to London in

hopes that he can earn a living there to supplement the family's income. The new area is comfortable and pastoral, but the women in particular find it difficult to acclimate to a lower level of fashion than they are accustomed to.

The vicar befriends a handsome, erudite, and poor young man named Mr. Burchell. After Burchell saves Sophia from drowning, it seems clear that she is attracted to him. Meanwhile, the family also hears word of their new landlord, Squire Thornhill, reputed to be a spoiled brat who lives off the generosity of his uncle, Sir William Thornhill, while living a reprobate lifestyle.

Eventually, the family meets the much-discussed squire, who proves charming, attractive, and amiable. The vicar quickly forgets his reservations as he notices the squire's interest in Olivia, and the family begins to hope that their fortunes might change. Meanwhile, as he anticipates a new social status, the vicar becomes less pleased with Mr. Burchell's attention to Sophia. He does not want her marrying a man of no fortune.

They lose their simple manners and grow more prideful and vain as their hopes for Olivia and the squire increase. However, the more they attempt to present themselves as above their station, the more embarrassments they encounter. For instance, both the vicar and Moses are duped when attempting to sell the family's horses in exchange for more fashionable ones.

The squire introduces the vicar's daughters to two fashionable ladies, who suggest they might find positions for the girls in the city. The family is pleased, but incensed when they discover that Mr. Burchell has written a letter ambiguously threatening the girls' reputations. Because of this letter, the plan to move the girls to town is foiled. Mr. Burchell is banished from the house.

Deborah tries to prompt the squire into proposing to Olivia, by vaguely threatening to marry the girl to a neighbor, Father Williams. Though the squire is clearly upset and jealous by the latter's man presence, he makes no effort to propose, and the family prepares to marry Olivia to the farmer.

However, right before the wedding, Olivia flees with Squire Thornhill. This is a heartbreaking blow to the family, since it means Olivia has sacrificed her reputation (which was no small virtue in this time period). The vicar sets out after her, hoping to save and forgive her. He finds Squire Thornhill at home, and then suspects Mr. Burchell of the crime.

The vicar's journey and anxiety are taxing, and he falls ill while far away from home. He rests for three weeks at an inn, and then heads back towards home, meeting a traveling acting company along the way.

When they arrive at the next town, he meets a intelligent man who invites him to his home for a dinner party. The vicar agrees, and is astonished by the man's magnificent mansion. To his shock, however, he discovers that

this man is actually the home's butler when the true master, Mr. Arnold, arrives. It also turns out that Mr. Arnold is uncle to Miss Arabella Wilmot, who is overjoyed to reunite with the vicar. Her love for George has clearly not abated, although there are rumors that she is preparing to marry Squire Thornhill.

The vicar stays with the family for a few days. In an amazing turn of events, they attend the acting company's show to discover that George himself is acting with it. Later, George reunites with his father and Arabella, and tells of his many misadventures since parting with his family. His many missteps ended with him attempting to act, and none of them yielded much fortune. Along the way, he had reunited with an old college friend - who turned out to be Squire Thornhill - but was ruined when he fought a duel for the squire and was then repudiated by Sir William for that base behavior.

The squire soon arrives at the Arnold house, and is surprised to see the vicar and his son there. After some time, noticing the renewed feelings between Arabella and George, the squire procures a job for George in the West Indies. Since he has no money and no one suspects the Squire of ulterior motives, George gladly departs.

The vicar prepares to return home. Along the way, he stops one night in an inn, and coincidentally discovers that Olivia is there as well. They reunite in a tumult of emotion, and Olivia explains how the squire seduced her, married her in a fake ceremony, and then left her in a de facto house of prostitution. She finally escaped his clutches, and has since lived at the mercy of the innkeeper.

The vicar brings Olivia home, but leaves her at a nearby inn so he can emotionally prepare the family for her return. Unfortunately, he finds his home engulfed in flames, with the two youngest sons trapped inside. He rushes in and saves them, but terribly injures his arm in the process. This proves a terrible blow to the family, and in light of it, they all easily forgive Olivia, who nevertheless remains broken-hearted.

The family tries to return to normal, even after they hear of the engagement between Arabella and Squire Thornhill. One day, the squire finds them outside, and the vicar insults him. The squire threatens to avenge himself on the vicar, and the next day sends two officers to collect rent the vicar owes on the house. The vicar cannot pay, and is arrested.

They travel together to the jail. The ladies take up residence in a nearby inn, while the sons stay with him in his cell. In prison, the vicar makes a friend named Ephraim Jenkinson, who turns out to the be the man who swindled the vicar and Moses of their horses. He has since repented for his sinful life, and the vicar forgives him. In prison, the vicar sets out to reform the other prisoners, eventually winning them over with sermons and kindnesses. He tells Jenkinson what has happened to him, and the man

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resolves to help however he can. They send a letter to Sir William explaining how the man's nephew had wronged the family.

Though both Olivia's health and the vicar's own health are fading, he refuses to make peace with Squire Thornhill until Jenkinson brings word that Olivia has died. Anguished, the vicar sends a letter of peace to Squire Thornhill, who refuses to compromise because of the letter the vicar sent to Sir William.

The vicar then learns that Sophia has been abducted. Almost immediately afterwards, George is brought to the jail as a prisoner, after having heard of Olivia's shame and then challenging the squire to a duel. The squire's servants beat him instead. Horrified by this succession of misfortunes, the vicar steels himself and delivers a sermon on fortitude to the entire prison.

After the sermon, Moses brings news that Mr. Burchell had rescued Sophia. They arrive, and the vicar apologizes to Burchell for his previous resentments, and offers his daughter's hand to the man despite the latter's poverty. Burchell makes no answer, but orders a great feast which the family enjoys until word arrives that Squire Thornhill has arrived and wishes to see Mr. Burchell. The latter then reveals that he is actually Sir William Thornhill.

Sophia describes the man who kidnapped her, and Jenkinson realizes who the scoundrel is. With Sir William's blessing, the jailer gives Jenkinson two men with which to apprehend this criminal. Meanwhile, Sir William realizes who George is, and lectures him about fighting. He comes to understand the behavior, if not condone it, when he learns what George believed about his nephew.

When Squire Thornhill arrives, he denies everything. The vicar has no hard evidence to support his claims until Jenkinson triumphantly returns with the criminal who kidnapped Sophia at the squire's behest. The plan was for the squire to mock-rescue her so he could then seduce her.

Arabella and Mr. Wilmot suddenly arrive at the jail, having learned from one of the young boys that the vicar had been arrested. The new discoveries quickly convince Arabella to end the engagement, but the squire is unfazed - since he had already signed the contract ensuring him Arabella's dowry, he has no need of the actual marriage. Though everyone is dismayed, Arabella and George are mostly overjoyed to be reunited, and plan to marry anyway.

However, many great discoveries save the family. First, it turns out that Olivia is not dead; Jenkinson lied in order to convince the vicar to make peace with the squire. Secondly, Jenkinson, who acted as the priest in what the squire thought was a fake wedding to Olivia, actually and legally married them. It turns out, then, that Olivia and the Squire are legitimately married, and so the squire is not entitled to Arabella's fortune.

Squire Thornhill, now completely ruined, begs mercy of his uncle and is granted a small allowance. Once he leaves, Sir William proposes to Sophia, who accepts.

In the conclusion, George marries Arabella and Sir William marries Sophia. The squire lives with a melancholy relative far away. The vicar's fortune is restored when the merchant who stole it is caught. Happiness and felicity reign, and the vicar hopes he will be as thankful to God during the good times as he was during the times of adversity.

14.4 THEMES

Prudence

Especially in the first half of the novel, the vicar is defined by his sense of prudence. For him, prudence (or wisdom) involves living a life of moral righteousness, trusting in mankind's implicit goodness. However, the second half of the novel reveals the limits of such prudence. Through the vicar's many mishaps - several of which he could have prevented had he employed a more cynical view of people - Goldsmith suggests that man needs more than prudence to navigate the world's evils. Instead, man also needs fortitude and a willingness to doubt and question the motives of others. Certainly, the novel does not condone immoral behavior, but it does suggest that a delusional assumption of wisdom can often cause serious problems.

Fortitude

The theme of fortitude serves as the guiding force of the novel's second half. *The Vicar of Wakefield* has often been compared to the Bible's Book of Job, and with good reason. The characters, particularly the vicar, are subject to many trials and tribulations throughout the story, and must ultimately rely on intense fortitude in order to weather these trials. When faced with true calamity, the vicar must rid himself of pride, and recognize the limits of his prudence, so that he can become the true man of God he always thought himself to be. By the time he delivers his sermon on fortitude to George and the prisoners, he truly represents a man poised to weather difficulties through personal strength. The reader is thus exhorted to model his own behavior on the vicar's.

Religion

Religion is obviously an important theme in the novel, considering the protagonist's job. Though the book does have a moral message, it reflects

an ambivalent relationship with God. Despite his flaws, the vicar does try to model a good, virtuous life for his family and strangers alike. And many of Goldsmith's contemporary critics were impressed by his ultimate message, that man must endure hardship on Earth in anticipation of a greater life in heaven. However, the vicar has a discernible lack of intimacy with God; he certainly tries to live a godly life, but does not necessarily engage in any deep prayer or communion. Instead, he uses his sanctimony to favor behavior he approves of, and to validate his more selfish desires for his family. The overall suggestion is that a sense of God permeates the vicar's life, but that it might often only operate on a superficial level.

Disguise and Deception

The novel is rife with disguise and deception. Characters are never who they seem to be, and adapt different masks, identities, and personas both to confuse the reader and each other. In many ways, this repeated trait reveals some of Goldsmith's view of humanity. The vicar and his family assume Squire Thornhill is a good person and that Mr. Burchell is not. Moses and the vicar are duped by Ephraim Jenkinson, and the vicar is fooled by Mr. Arnold's butler. The two rich, fashionable ladies prove to be frauds. All of this deception reinforces Goldsmith's point that prudence has limits, since the family eventually realizes that virtue alone cannot ensure success, happiness, or safety in a world of duplicity. The Primrose family lacks true wisdom because they assume their godly wisdom serves them well, and they as a result are almost destroyed.

Family

Family is extremely important to the vicar - he derives a great deal of pride and satisfaction in his wife and children. However, this love of family also serves to blind him to reality. He praises their excellent temperaments, and overlooks their flaws and foibles. Further, he lapses into a gentle hypocrisy because of his pride in them. Though he often outwardly argues that people should accept their station in life, the hopes of his daughters infect him, leaving him blind to the machinations of Squire Thornhill. The family thus operates as an insulated organism in the novel, and one that does not necessarily prove the most successful way of navigating the world. This is not to say that Goldsmith does not find value in the family; rather, he seems to counsel the reader that one must uphold one's individuality and discernment, and not fall prey to the cloistered ignorance that often comes from remaining too close to one's family.

Social Class

In many ways, social class is one of the most pernicious forces in the novel. Despite the vicar's outward support of poverty, the Primrose family cannot accept having lost its upper-middle class status. Because they continue to see the world in terms of social class, they prove blind to Squire Thornhill's machinations, and question good people like Mr. Burchell and the Flamborough girls. Even as their attempts to act above their station embarrass them, the Primrose family continues to push for a certain level of appearance.

Goldsmith is clearly mocking their pretensions, and yet his views on class are a bit more nuanced than immediately apparent. While the squire is the grossest manifestation of the upper class, Sir William proves a benevolent and noble man. The sense is that money and title can corrupt, but also that they can be channeled in virtuous and altruistic ways. The Primrose family eventually does attain their desired social station after the vicar's fortune is restored and Sophia marries Sir William, but this success only comes after many trials that effectively curtail the family's pride and teach them the error of their pretensions.

Gender

Gender proves an interesting theme because of how closely the novel adheres to the traditional gender norms of 18th century British society. The men make the decisions and hold the power; the vicar is the unequivocal patriarch who determines the conduct of his family members. His daughters are vain and romance-oriented, and are notable only for their nubile, marriageable status. Arabella is viewed in the same way, despite being more genteel and elegant. Only the vicar and his sons are allowed to enter the public sphere and engage in commercial transactions. By contrast, when Olivia leaves the family home to elope with the squire, she is considered utterly ruined and beyond redemption. Her virtue is her most salient characteristic, as it was with all young women during the time. The novel is a perfect encapsulation of the way gender was viewed in Goldsmith's era, which is interesting considering how wonderfully he challenges narrative conventions throughout the story.

14.5 THE VICAR OF WAKEFIELD AS A SENTIMENTAL FICTION

The phrase "sentimental fiction" usually refers to novels published in Europe during the 18th century. These works were generally marked by

their use of conventional situations, stock characters, and rhetorical devices to arouse a feeling of pathos in the reader. As *The Vicar of Wakefield* both employs and subverts the conventions of the genre, it is useful to understand it when reading the novel.

In sentimental fiction, emotion is touted as superior to reason. The novels all accepted a popular 18th century belief that claimed human emotions as pure and good, derived from a natural state. As a result, its novels have a tendency towards being emotionally overwrought. (What most immediately distinguishes *Vicar* from its potential peers is its heavy use of wit and irony.)

The characters in these novels are often extremely, if not cloyingly, virtuous. Further, they are posed against a hostile world for which they are initially unfit. However, their emotions and superior judgment leads them to continue along the path of righteous conduct until they eventually triumph over their adversaries. In this way, sentimental fiction tends to be extremely moral and didactic, even when the author does not underline those lessons.

The first sentimental novel is also one sometimes considered the first novel written in English: Samuel Richardson's *Pamela* (1740). Richardson's next novel, *Clarissa* (1747-48), is also a paragon of the genre. He appealed to a mostly female readership by utilizing a common plot trope of the day – that of a young poor woman working her way up through society. His novels, like many of those in the genre, were told in a histrionic first-person style, and included the text of the narrative as well as letters written by the characters. The more serious writer Henry Fielding parodied *Pamela* with his own *Shamela* (1741).

Some of the most famous sentimental novels include English writer Laurence Sterne's *A Sentimental Journey* (1768), French writer Jean-Jacques Rousseau's *La Nouvelle Heloise* (1761), and the German writer Goethe's *The Sorrows of Young Werther*. Frances Burney's *Evelina* (1778) is also considered to be a sentimental novel, though it expanded on the style in notable ways.

Sentimental fiction fell out of favor in the 1800s. Writers like Jane Austen and Elizabeth Gaskell deplored the predictability of its plots; the former's *Sense and Sensibility* (1811) is commonly assumed to satirize the genre's excesses. The reading public also began associating sentimental novel with "sex tales," as many of them featured young women being seduced by rapacious men. Young girls were encouraged to avoid such tawdry tales,

ironic considering that the novels initially aimed to tout the very virtues they were now accused of corrupting.

Notes

Ultimately, *The Vicar of Wakefield* utilizes the sentimental conventions in a way that makes it a breezy, charming story, while also upending those conventions to make much more serious observations about human nature.

14.6 QUOTES AND ANALYSIS

"Our second child, a girl, I intended to call after her aunt Grissel; but my wife, who during her pregnancy had been reading romances, insisted upon her being called Olivia."

The vicar, pp. 10-11

Names are more important in the novel than the reader might initially suspect, as this example indicates. The vicar wanted to name Olivia "Grissel", which is an Anglo-Saxon name signifying battle; it was used by Chaucer for the name of a patient wife character. By contrast, "Olivia" is associated with the olive branch and peace, and, largely because of how Shakespeare used it in *Twelfth Night*, came to signify misplaced romantic infatuation. This name for Olivia proves prescient, for she indeed places her love in the hands of the wrong man - Squire Thornhill. She is also characterized, at times, by silliness, vanity, and social-climbing aspirations. Goldsmith may be often accused of dashing this novel off without a great deal of thought or preparation, but small details such as this indicate that there is much more beneath the surface than one might suspect.

"My farm consisted of about twenty acres of excellent land, having given a hundred pound for my predecessor's good-will. Nothing could exceed the neatness of my little enclosures: the elms and hedge rows appearing with inexpressible beauty."

The vicar, p. 22

This quote, and the rest of the passage that contains it, exemplifies one of the novel's great strengths: its evocation of an idyllic, pastoral environs. Though critics have often lambasted these characters for being two-dimensional, few critics find disfavor with the domestic harmony that Goldsmith reflects through the family's natural surroundings. Goldsmith's literary style here fits his subject. One critic identifies his work with the ethos of Augustan poetics, since the vicar's home and interests are akin to the things praised by poets earlier in the century. The ideals are of the picturesque, not the sublime or the primitive. What is also interesting about the lovely natural surroundings of the Primrose family's new home is that,

in the second half of the novel, it strongly contrasts with the misfortunes they experience. Of course, even the pastoral does not prove immune to the vagaries of fate - the house goes up in flames, the honeysuckle seat becomes a psychological reminder of Olivia's shame, and the land and house are eventually taken from the family. Overall, Goldsmith uses the pastoral to both fulfill and subvert genre expectations.

"The distinctions lately paid us by our betters awaked that pride which I had laid asleep, but not removed."

The vicar, p. 44

Here, the vicar notes how he is falling prey to tendencies he otherwise believes himself free from. In the first few chapters of the novel, the vicar presents himself as adamantly opposed to the trappings of wealth and material goods. For instance, he chastises his daughters and wife for trying to maintain their previous lifestyle despite being relegated to a lower social class. However, it is not long before the possibilities awakened by Olivia's possible engagement to the squire lead even the vicar to daydream about a raised social status. His embrace of such an attitude is quite surprising, especially since it makes him blind to what the reader realizes. He begins to resent Mr. Burchell's attentions to Sophia despite having previously extolled the man's merits, and overlooks the squire's reprobate tendencies. Eventually, the vicar reveals himself as equally susceptible to vanity as his family members are. Through this character shift, Goldsmith both reflects a level of pessimism in his worldview, and suggests that too much pride in one's own virtue can often prove a liability in a world full of rascals.

"Our family had now made several attempts to be fine; but some unforeseen disaster demolished each as soon as projected."

The vicar, p. 56

Here, the vicar notes the cost of his family's pride, and yet does not quite realize that the universe is practically giving them warnings against such pride. The Primrose family grows progressively more infatuated with Squire Thornhill as his intentions to Olivia seem progressively more apparent, and with that infatuation comes a rather nasty increase in pride. The girls treat the Flamborough girls with disdain, the family commissions a ridiculous painting, and the men are duped in trying to sell their horses. Especially in these latter two instances, the family has the opportunity to realize that they are dabbling in a world they do not understand. And yet their pride is so intense that they persist nevertheless, thereby opening the door for the greater misfortunes of the novel's second half. The novel presents a very clear moral message here: one should not try to vault oneself above one's ordained social position, lest it make one blind to reality. In this way, the novel conforms to the expectations of the

sentimental novel, wherein a virtuous protagonist encounters the ways of the world and is taught to maintain his humility and virtue.

"Our breach of hospitality went to my conscience a little: but I quickly silenced that monitor by two or three specious reasons, which served to satisfy and reconcile me to myself."

The vicar, p. 59

This quote exemplifies the vicar's movement towards pride and irrationality. He has allowed himself to be fooled by the squire and hence cannot judge Mr. Burchell's true merits. Instead, he unconsciously allows his disdain for the man's poverty to blind him to Burchell's true character, and neglects his commitment to hospitality and upright behavior. The most telling aspect of this quote is the way he represses his twinges of his conscience in order to justify his behavior. One of the reasons for this may be that his pride in his family has begun to trump his other virtues. He cares too much for his cloistered and content family circle, and cannot think rationally about the people who try to penetrate it. He misplaces his trust because he is too blinded by his pride as well as by his not-so-latent concern for social status. These two flaws quicken the family's downfall, as the vicar's inability to discern who is good and who is bad leads to Olivia's abduction and the expulsion of the one man who could have assisted them sooner.

"It seems my entertainer was all this while only the butler, who, in his master's absence, had a mind to cut a figure, and be for a while the gentleman himself; and, to say the truth, he talked politics as well as most country gentlemen do."

The vicar, p. 89

This moment marks only one of many times when the vicar or his family is deceived by someone in the novel. This incident is certainly embarrassing, as the vicar finds himself dining in a wealthy man's house with that man's butler, but it also proves to be of some consequence, since the vicar here reunites with Arabella. The rather fanciful chain of events reflects Goldsmith's tendency towards coincidental encounters. The vicar himself even marvels at one point "how many seeming accidents must unite before we can be cloathed or fed" (159). It seems impossible that the vicar could happen to be in Arabella's uncle's house, especially under such ridiculous circumstances, and yet it is crucial towards furthering the plot. While incidents like these might try the reader's imagination, they also give the novel its slightly fantastical charm.

"I cannot tell whether it is from the number of our penal laws, or the licentiousness of our people, that this country should shew more convicts

in a year, than half the dominions of Europe united. Perhaps it is owing to both; for they mutually produce each other."

The vicar, p. 134

The second half of the novel deviates from the first in that it is much more of a pastiche of literary forms. There are letters and speeches and sermons and multiple digressions. Here, the vicar ruminates on the new sense of order and purpose he has instilled in the jail and its inmates. He wonders why England has so many convicts, and concludes that it is because the punishments doled out for crimes no longer have conspicuous distinctions; thus, people no longer distinguish between the severity of the crimes they commit. By extension, he is suggesting that morality consists of making such designations. Certainly, one could argue that this digression shows the vicar's personal growth, as he learns how he can be a part of the world rather than being sheltered in his family life. He is finding a new talent that comes from his virtuous vocation. However, one could also see this digression (and many others) as simply an expression of Goldsmith's wandering imagination. Either way, it's a fascinating moment in a novel full of them.

"Hold, Sir...or I shall blush for thee. How, Sir, forgetful of your age, your holy calling, thus to arrogate the justice of heaven, and fling those curses upward that must soon descend to crush thy own grey head with destruction!"

George, p. 142

When George here rebukes his father for cursing God after George is arrested, it is not the first time the vicar has been corrected by a family member. And yet this is one of the most important moment, since George's attack is precisely about the vicar's tendency to lose sight of the values he deems important. Moments like these are important because they demonstrate that the vicar is indeed human; he is not always moral and self-possessed. His extreme emotion in this section - in which a series of calamities strike the family in quick succession - shows how the rationality and prudence on which he prides himself in the novel's first half now escape him. Ultimately, George's rebuke prompts the vicar to discover his inner fortitude, thereby providing one of the novel's central speeches and the primary theme of the novel's second half.

"Then let us take comfort now, for we shall soon be at our journey's end; we shall soon lay down the heavy burthen laid by heaven upon us, and though death, the only friend of the wretched, for a little while mocks the weary traveller with the view, and like his horizon, still flies before him; yet the time will certainly and shortly come, when we shall cease from our toil; when the luxurious great ones of the world shall no more tread us to

the earth; when we shall think with pleasure on our sufferings below; when we shall be surrounded with all our friends, or such as deserved our friendship; when our bliss shall be unutterable, and still, to crown all, unending."

The vicar, p. 147

The theme of fortitude is most ably expressed in this passage, taken from the vicar's sermon in the prison. It seems he has finally attained an understanding of what one is called to do in life, and of what one needs to persevere. He originally understood virtue to be the most important aspect of one's character, but now understands that virtue alone is insufficient in the face of the world's evils. Instead, it is fortitude - an ability to endure, to withstand, to remain stoic and rational - that is needed in order to endure strife and calamity. In this speech, the vicar both reaches a climax in his character growth, and expounds upon the primary theme of the novel's second half, and hence, of the novel overall.
"I had nothing now on this side of the grave to wish for, all my cares were over, my pleasure was unspeakable. It now only remained that my gratitude in good fortune should exceed my former submission in adversity."

The vicar, p. 170

This line, which ends the novel, has attracted much critical attention. What the vicar appears to be saying is that he is happy that everything has worked out, and that he hopes that he can remain as thankful to God during future bad times as he is during these very good times. One critic, Thomas R. Preston, believes these lines point to the vicar's "new life of interior detachment from the world," his new ability to remember that "his real treasure resides on the other side of the grave." However, other critics have found it slightly disingenuous, noting that Goldsmith did not provide the vicar another test, thereby indicating that the vicar will be again overcome by superficial, material concerns. It does seem rather pat for the vicar to announce his thankfulness when nearly every possible scenario has worked out in the best possible way. The statement therefore suggests a sense of irony, though as another critic, Richard Passon, wonders, "is the Vicar completely aware of it [the irony], and is it simply at his expense?" That Goldsmith could create such a layer of meanings onto a relatively simple proclamation, spoken by a character often criticized for being flat, is a testament to his brilliance.

14.7 CHECK YOUR PROGRESS

1. Who wrote The Vicar of Wakefield?
   Oliver Goldsmith

2. When was the Vicar of Wakefield written?
   The **Vicar of Wakefield** – subtitled A Tale, Supposed to be **written** by Himself – is a novel by Irish writer Oliver Goldsmith (1728–1774). It was **written** from 1761 to 1762 and **published** in 1766.
3. How did vicar lose his money?
   Griffin robbed **vicar** Bunting because he needed **money** urgently. Mrs. Hall had been pestering him to pay **the** arrears. He **did** not have any **money** with him. ... He entered **vicar** Bunting's, went to **his** study, and saw **the money** stolen.

14.8 END –EXERCISES

1. **How does the vicar change throughout the novel?**

In the first part of the novel, the vicar is confident and prideful, concerned primarily with his family's well-being and social status. Though he does admonish his family for their sins, as one would expect from a religious figure, he does so in an extremely gentle way, revealing that his sense of virtue is not as air-tight as even he himself believes. As the novel progresses into its second half, however, the vicar ceases moralizing as he grows more anxious and confused. Realizing that virtue is not enough to stem life's tide of woe, he comes to understand that fortitude in the face of life's tragic forces is more powerful than an unshakable sense of virtue and prudence. Though one could argue that he does not fully internalize these lessons by novel's end, he unquestionably does grow to accept a different worldview through his troubles.

2. **Discuss the novel's tone, style, and genre. How are each of these complicated throughout the work?**

Most notably, *The Vicar of Wakefield* employs a light and charming tone that makes it a breezy read. However, this tone is tinged with a bit of irony from the very beginning, suggesting that more is going on beneath the surface than one might initially believe. Similarly, the style is charmingly straightforward in the novel's first half, reflecting the vicar's simple life and pleasures. As the world grows more complicated for him, however, the style becomes more complicated, employing more digressions and tangents than the first half uses. These malleable elements are paralleled by the novel's genre, which has proven difficult for scholars to pinpoint. Though it is often

classified as a sentimental novel, there are many aspects and ironies that make it easy to read it as a satire.

3. **The Primrose family is frequently duped throughout the novel. What makes them so susceptible to being fooled?**

All of the Primrose family members find themselves the victims of at least one other character's disguises or machinations. Over and over again, they find it difficult to discern who is good and who is bad. This shared shortcoming stems from two places. First is the extremely cloistered and insulated way in which they live their lives. Second is their patriarch's emphasis on virtue and prudence at the expense of worldly wisdom and understanding. Because the vicar keeps them separated from the world, they are significantly confused when people from the outside world come to them. This naïveté is compounded by the family's pride, which makes them even more susceptible to manipulation. Ultimately, their struggles serve as something of a cautionary tale, since the family so easily facilitates the ruses that cause them trouble.

4. **In what way is this novel a satire?**

Critics disagree as to whether to consider this novel a satire. While some see it as an earnest expression of sentimentality, others point to Goldsmith's use of irony to defend it as a satire. There are many ways to argue this latter perspective. First, the vicar's narrative cannot be trusted. There are frequent occasions of dramatic irony, when the vicar is clearly less devoted to virtue than he himself believes. Secondly, disguise and deception run rampant, suggesting that Goldsmith's intent was to explore man's penchant for lying. Overall, Goldsmith proves to be interested in a much more clever work than one simply indebted to the expectations of sentimental fiction. As critic Robert Mack puts it, "the novel's seeming artlessness is in fact nothing more than a self-conscious pose that has been assumed by the author -part of a disingenuous attempt deliberately to trick his readers and to raise false generic and narrative expectations." It really does appear to be a question that cannot be answered - did Goldsmith set out to write a satire, or did the novel accidentally veer towards satire because the author lost control of his work?

5. **How are the events of the novel similar to those of Goldsmith's own life?**

Many readers and critics have noted the similarities between the events of the novel and those of Goldsmith's life. For instance the pastoral setting of Wakefield and the next town are based on the author's own experience in Ireland, particularly in Lissoy. The character of the vicar is commonly assumed to be modeled on Goldsmith's own clergyman father. Furthermore, the adventures of the vicar and his son George in the novel's second half are certainly similar to what Goldsmith experienced. Like George, Goldsmith spent a large period of his life traveling and experiencing a string of misfortunes. It is difficult to separate what is true from what is fictitious, since they are so easily blended. Please see the "About Oliver Goldsmith" section of this ClassicNote for more details.

6. **Why are the stakes so high for Olivia's "abduction" in the novel?**

In the 18th century, a woman's virtue - i.e., her virginity and her moral character - were her most important attributes. She was supposed to remain a virgin until she was married, and then do nothing to compromise her reputation as a wife and mother. Because it was her most valuable commodity, a woman's virtue was to be carefully guarded by herself and her family members. In fact, virginity was almost an obsession in the patriarchal society of 18th century England. Thus, Olivia's elopement upends all the conventions of her society. She yokes herself to a man who was not her husband, loses her virginity, and is forced to consort with other ignoble women. The excessive suffering she experiences almost makes the point seem cautionary, like a tale a paranoid mother might tell a daughter. It can sometimes be difficult for modern readers to understand the extreme stakes of Olivia's actions. Further, when the family is relieved to learn that her marriage to the squire was not *actually* false, it can be seen as a somewhat perverse relief, since she hates the man so much.

7. **How does Sir William fit into the novel's moral themes?**

Sir William represents the model character in Goldsmith's novel. He passed a dissolute youth but corrected himself, becoming thereby a paragon of virtue, humility, and charity. He used his litany of mishaps to learn how to become a better person. In many ways, he understands how to live a virtuous life without ignoring the world, whereas the vicar initially only understands the former. By the end of the novel, it is he who fixes most of the Primrose family's problems, including the less glaring ones (only he is able to cure the pain of the vicar's burns). Some critics have gone as far to claim that Sir William, or rather the

Mr. Burchell version of Sir William, works as a sort of Christ figure. While this may have faint echoes of truth, it is important to remember that Sir William is not in fact perfect; like the others, he is duped by his nephew for many years before realizing the truth.

8. **What are the literary predecessors to [The Vicar of Wakefield]?**

The novel has most often been compared to the Book of Job because of the unrelenting string of calamities that befall its protagonist, a generally nice, moral, and upstanding man who is bemused by this turn of events. The novel also falls into the tradition of the 18th century sentimental novel, and is similar to works such as Laurence Sterne's *A Sentimental Journey*, Samuel Richardson's *Pamela* and *Clarissa*, and Francis Burney's *Evelina*. Those novels also feature a hero/heroine who possesses virtue but must navigate a perilous and confusing world. Despite how closely the novel can be connected to these other works, however, it eventually reveals itself a rather singular expression of one man's worldview.

9. **What is the significance of the novel's title?**

Curiously, the novel's title poses questions for the reader. It specifically refers to the vicar as being from Wakefield, although Wakefield occupies a very short and inconsequential place in the story. It is only a few pages before the vicar is cast off from Wakefield and has to make his home somewhere else, a place which is oddly never named. There may be a simple answer to this confusion, however; perhaps Goldsmith wants the readers to think of the vicar as prosperous, rational, calm, and loving, as he is at Wakefield, even when he is undergoing his crises later in the novel. The fact that the vicar is later restored to a situation very much like that of Wakefield reinforces this idea. There may be a more complicated answer, however. The strangeness of the title may further reinforce some of the book's narrative complexity, and call attention to the veracity of the narrator and his tale.

10. **One could easily argue that the string of calamities in the novel's second half is exploitative and unrealistic. Defend the extremity of these events.**

As discussed elsewhere, *The Vicar of Wakefield* is largely about its protagonist's growth, which is largely contingent on his developing a more realistic view of the world. In many ways, this view involves simply recognizing that the world is a bad place. However, one could

also define this worldview as a tragic one, one that acknowledges the forces that work against the individual. If the events were equivocally terrible, then the vicar might have room to blame them on circumstance or his own failings. That so many terrible things happen in quick succession stresses that the universe does not necessarily care about anyone in particular. If the events were less extreme, then the vicar's ability to embrace fortitude would be less dramatic and satisfying.

14.9 SUGGESTED READINGS

1. Irving, Washington, *Oliver Goldsmith: a Biography*, Chapter XV
2. *The Vicar of Wakefield* at Internet Archive and Google Books (scanned books original editions color illustrated)
3. *The Vicar of Wakefield* at Project Gutenberg (plain text and HTML)
4. *The Vicar of Wakefield* public domain audiobook at LibriVox

MODEL QUESTION PAPER

M.A ENGLISH
THIRD SEMESTER

Course Code	Title of the Course
32031	**BRITISH LITERATURE - I**

Notes

SECTION A

I. Answer all the questions 10x 2=20 marks

1. How is the Squire described in Canterbury Tales?
2. What type of poem is valediction forbidding mourning?
3. What does the expression mean 'So both should losers be' in the poem "The Pulley"?
4. Write Critical Analysis of George Herbert's Virtue as a Lyrical Poem?
5. What is the purpose of utopia?
6. What does Francis Bacon say about reading books?
7. What is the relationship between Balthazar and Andrea?
8. Where does Faustus grow up?
9. What is the theme of school for scandal?
10. How did vicar lose his money?

SECTION B

II. Answer all questions choosing either a or b 5x5 = 25 marks

a. Write a short note on Prothalamion by Edmund Spenser.

OR

b. Why might religious people from Chaucer's time have been upset with Chaucer's view of the Monk and the way he described him in *The Canterbury Tales*

12.a. What is the theme of the poem " thoughts in a garden" by andrew marvell ?

OR

b. Consider "The Pulley" as a religious poem.

a. Discuss the status of women in Utopia.

OR

b. What are the significant differences between Matthew's and Luke's narratives of Jesus's infancy?

Notes

14.a.Sketch the character of Dr.Faustus

OR

b. Sketch the character of Bel-Imperia

15.a. Sketch the character of Lady Teazle

OR

b. The Primrose family is frequently duped throughout the novel. What makes them so susceptible to being fooled?

SECTION C

III. Answer any three of the following 3X 10 = 30 marks

16. Compare and contrast the Epithalamion and the Prothalamion as wedding songs.
17. Epistle to Arbuthnot is a good example of a programmatic satire, - DISCUSS
18. How does Bacon show the abuse or disadvantage of studies?
19. Discuss ***The Spanish Tragedy*** by Thomas Kyd as a revenge drama.
20. Consider *The School for Scandal as an anti-sentimental comedy*